Successful Stock Producing by James W. Doyle

THE NEW YORK
DRAMATIC MIRROR

AUGUST 19 1914

PRICE TEN CENTS

LILY CAHILL AND WILLIAM COURTENAY IN "UNDER COVER"

Edn von Luhs on her husband's farm in the Cascade mountains

Sarah Truax at Glacier National Park.

Marie Fitzgerald at St. Albans, Eng.

Martha Hedman in the sea off Stockholm.

Lydia Dickson, Pauline Boyle and Helen Beaumont seeing June Wheatley off to Europe.

Thais Magrane and Bruce McRae at Elitches' Gardens, Denver, Colo.

Eleanor Franklin at Woodmere, L. I.

George Middleton at Senator La Follette's farm, Madison, Wis.

Cesare Rivoli and E. E. Meredith at Charleston, W. Va.

Fiske O'Hara at his home, "Craigh Darragh," New Canaan, Conn.

Copyright by Underwood & Underwood.
Mr. and Mrs J. J. Shubert and son on their arrival from Europe.

Errol Dunbar, the swimmer.

Mary Cecil and Gaston Bell at Wayne, N. J.

Beulah Poynter and John Bowers at Lake Wawasee, Ind.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

VOLUME LXXII NEW YORK, WEDNESDAY, AUGUST 19, 1914 No. 1861

"SUCCESSFUL STOCK PRODUCING"—I

By JAMES W. DOYLE,

Director, Keith's Theater, Providence, R. I.

IN my opinion the secret of successful stock or picture producing lies in the very careful preparation of both players and production.

You must have, first, good plays, then a carefully selected company of experienced people, who will work earnestly and sincerely, and above all, a manager who understands stock from all angles, and who will judge from results only.

The position of stage director is rather a thankless one. If the performance is good the credit goes to the company; if the scenic effects are worth while the artists and the builders get the credit, while if anything goes wrong the director is always to blame.

Plenty of men "get away" with producing, but the director who is in demand is the man who is artistic, aggressive, absolutely practical, and above all, *economical*. Any man with a little experience can plan beautiful settings, lighting effects, etc., if he does not count the cost, but the valuable man is he who can send his audience out of a theater satisfied with the entertainment without spending all the money taken in at the box-office.

I think it is a very important part of my work to "handle" a company so that we get the best results on a long season. It is very easy at first when everybody is enthusiastic, but after a few weeks, when the "grind" sets in, "teacher" has to be part Solomon, part Job, and the rest clairvoyant, in order to keep peace in the family and everybody working to the best advantage.

What has been said about actors being as children is very true and no two can be handled with the same method.

One will go his way and deliver without causing a ripple of trouble anywhere, always knows his lines, is enthusiastic in his work, and takes criticism without a frown. This the ideal stock man.

Another must be encouraged with a little praise when he does a good bit of work—sometimes when he does not. Then there is the fellow who tries to "get away" with things if he is not ruled with a rod of iron. Many say they cannot rehearse well and insist on mumbling their lines until the opening performance; sometimes those people give good performances for me, but not as good as they would give if they put on the same earnestness in rehearsals that they do in a performance.

They are held back by the stalling habit and have not enough ambition to break it.

Some make you feel that they need little help, others rely upon the director a great deal. As a rule the temperamental actor will respond to the right treatment and the study is to decide just what treatment will get results quickest. The wisdom of having the same people year after year, as Mr. Lovenburg does here, is very apparent. He knows his people, what they can and cannot do, also all their little peculiarities, and that makes things easy for me.

The foundation of most trouble with actors is that they sometimes take themselves too seriously and their responsibilities not seriously enough.

Of course, when a company plays twice daily and changes the bill every week, much of the finesse put to a part must necessarily be left to the intelligence of the artist, and I think many directors make the mistake of trying to force their own conceptions in where they haven't time to make them complete and effective.

I have come to the conclusion that an intelligent actor working out a part in his own way will give a better performance than if he is trying to carry out the idea of a director who gets his conception from "the way they did it in New York." Any part may be put over in several ways, and I have often seen stock people put more to a character than did the one who played it originally. This may sound strange to some, but the truth often sounds that way to people who are not used to hearing it. The stock actor must have brains, be able to use them and to make himself something more than an echo.

The director must be able to answer any question, from how to mix paints to get a desired color, to the way ladies' hair should be done in any period from 500 B.C. to 1920.

Sometimes a lighting effect upon which one prides oneself misses fire and is a dismal failure, or a certain scene you think well planned is frequently spoiled by trifles, and the whole effect, the work of days, is ruined. There is a great element of chance to be taken into consideration, and we must have foresight or we are lost. To be able to visualize a production and realize how it is going to look when presented to an audience, is the gift one must possess. I think experience in motion pictures is of no small assistance in this way.

The work has its compensations that more than offset the lack of credit. It is decidedly interesting work to see a production shaping itself under one's hands, to think out bits of business or special lighting effects, or certain properties that will enhance the effectiveness of a scene—and sometimes the actors and the manager appreciate. The applause for a special scene or stage setting may not be intended for the director, but he always has a feeling of satisfaction when it comes.

Then, financially, the position is rather important. A good stock director can usually keep employed nearly the year round at a salary which reaches as high as $150 a week in some companies. Of course, he must deliver something at that rate, but he usually does if he stays very long.

At my first rehearsal on Tuesday I give the players an idea of the characters and an outline of the play. I make it a point to know my manuscript very well and am careful in explaining the mechanics of a piece. I usually get nearly through the play the first day. We finish it on Wednesday and also go over what we did Tuesday morning. I have the work planned so that we can stop at twelve o'clock and I never go past that time. Eating regularly keeps one healthy, and one must be healthy to continue in this work.

Thursday morning the company spends in studying, and I am usually with my stage crew setting up the production, which must be ready for the following Monday. Friday I expect the company to know lines and business of two acts well enough to put some detail to them, and Saturday I expect the other two. Monday morning, our fifth and last rehearsal, we have scenery, properties, etc., brush up the spots that are not smooth, and work a little on the more important scenes, and I am sure if some of the people who sneer at stock work were to see some of the opening performances of the Albee company, their eyes would be opened in a surprising manner.

With this company I am relieved of the necessity of teaching them how to act. All I do with artists of this kind is to *suggest*, give them an idea of the key of a scene, and then let them work it out themselves.

Sometimes, for what seems the benefit of a scene, I may ask them to read a certain speech a certain way, but I prefer, when feasible, to let the capable actor in whom I have confidence have all sorts of leeway.

I think high-class stock is a good place for the beginner, even if he only plays minor roles. I do not mean that one should make it a life work, but it is the foundation on which is built the career of nearly every Broadway star—at least those worth while.

Still I am told there is an agency in New York where "they do not keep stock people upon their books." It is to laugh.

After the youngster leaves the dramatic school he will find he has been taught many things he will have to forget, or at least change a trifle, and the place that gives him a chance to do it is stock.

Of course, he will find many pitfalls before him, and after a season or two he will grow careless in his work unless he is continually on his guard. He will see the old, well-satisfied actor mumbling his lines and stalling through rehearsals—if he is allowed. This is only the cheap pose of the man who has lost ambition, but the rooky doesn't know that and is liable to try to imitate. He will see the "cut-up" of the company "kidding," trying to get laughs from his associates and forgetting the audience who pays money to see him work, also the manager who pays him his salary. If the youngster will take the trouble to read what the late Joseph Jefferson once said about the "kidder," however, he will never try to follow in *his* footsteps. He will be sneered at by thoughtless people—who may have forgotten the troubles they had as beginners—when he takes an hour and a half to his make-up for a small part. He will be snubbed and frowned upon—until he shows he is a stayer, and then things change for him. In a single season he is bound to get a wide range of parts—he will not have five weeks in which to work them out, but he will be getting the *practical experience* he needs, and if he is made of the right stuff there is always a friendly director who will quietly help him. On the other hand, he leaves school and goes into a production where he gets a hopeless bit that anyone can play. He is put into it because he can't do any damage—simply there to speak necessary lines and work for $20 a week.

He wastes a whole season and benefits little. He can waste valuable years this way and not advance far—unless he is a good business man.

MADAME CRITIC

LOTS of us don't have to wait for Thanksgiving in order to express our appreciation of the fact that we had *not* the good fortune to be booked on some boat's sailing list this Summer. For my part, each announcement of possible return dates of patriotic Americans who never before realized just what a fine town New York can be in hot weather, causes a flood of grateful feeling, as the writers would say, to sweep over me. I am so glad that I didn't *sail*, aren't you? Of course, much pleasure is lost, since there can be references in daily conversation to the time when "I ran over to Paris," or "took a little trip to Berlin," or "when we crossed the Channel," but you who have *been across* know the vernacular even better than I.

It's a shame, though, that some people of our acquaintance will have so much war to talk about coming home that they will neglect those favored topics of sea-going conversation, such as "the exact spot where the *Cecile* went down," "how much gold lies below the non-committal waters in those very lanes through which the ship is then ploughing," "the very place where a passenger once jumped overboard," etc.

I do believe that of all the people who couldn't sail this year, those of the theatrical profession are, as they should be, the most grateful.

Think of the state of things on Broadway; of plays which must open on schedule time with their casts complete. Truly, the stay-at-homes have not watched the kettle in vain. Possibly the European travelers will argue that "the dangers they have passed" will prove of added value in an engagement bout. The only trouble lies in the numbers who will have the same story to tell. War thrills will soon become as commonplace as the diamonds on Jim Brady's shirt front. Existence with those who didn't sail may have been the same old routine of steps along, in and out, up and down Broadway, but at least there has been the satisfaction of knowing that they are players safe on concrete firms, whose latest addresses are correctly entered in the managers' reference books.

One subject which has recently been of absorbing interest in the theatrical world is the effect of the war on the American and English invasions of each other's spotlight territory. For several season's past considerable resentment has been expressed along our shores because of the pronounced preference of American managers for English players. "The American stage for Americans" has been the slogan, little heeded by the managers who proceeded blithely to engage even more of the English than before.

"On the other side" the objection to the "Yankees" was equally pronounced, although on the surface it did not appear so, for our London friends are too well bred to mutter aloud, as some of us do without regrets. But those Americans who have lived in London long enough to feel the popular pulse have discovered that the majority of them were merely politely tolerated in the foggy city—all of which makes me wonder whether the war, in giving English actors an opportunity to show how well they can wear real uniforms and handle sharp swords in the greatest drama of modern times, will afford our own players a chance to take up the stage weapons left behind by the English.

American managers have never hesitated in giving their reasons for such wholesale employment of imported professionals. The chief one has always been that the Englishman demands much less pay and acts just as well as the American. Then he has been liked because he is usually well mannered and has a cultivated mind. Often, too, he has a bit of lineage, which matters not to our managers, but looks impressive in print, especially to feminine readers. The tired business man, as a rule, doesn't give two cents because the actor who wears a silk hat well and twirls a slender cane in a musical comedy has an earl or so branching from his family tree. All he asks is that he be nimble on his feet, lacking in physique, and be able to support a violet or gardenia boutonniere gracefully and not wear it with the wrong clothes; also he must speak fluently the limited vocabulary of English exclamations as approved by Americans.

So, now, the Americans are going to grasp the long-wished for chance to invite the managers to seriously consider the necessity of engaging them at their *one salary* rate, which most actors have staunchly refused to change, even though English competitors were pleased to arrange theirs to suit the economical ideas of producers.

The question now is, Will the manager rise (in dollars) to the occasion, or will the native actor fall to it? The outcome is being watched with interest. Since it is rumored that everything is going up in price because of the war, it is only natural that the actor should share in the movement. He may well figure that if it is difficult to entertain an audience in time of peace, it's going to be twice as difficult when every one is thinking and talking about a thing so terrible as war.

White, N. Y.

JOHN BUNNY IN "FUNNYLAND."
Opening Sept. 7 in Baltimore.

When New Yorkers complain about the "terrible heat," I laugh, for I know they merely mean that the day is warm. But when Washingtonians nonchalantly remark that "it's right warm," you may take my word for it—if you don't know from personal experience—that it's downright hot, as expressed by a thermometer which emulates the Father of His Country's famous precedent. But I must say the men of Washington have found a way to keep cool. At least they looked so last week when I happened to be in the Capital City during a "right warm" spell. Palm Beach suits are the fashionable and comfortable wear, and they are *so becoming*. I wish Broadway men would be brave and sally forth in similar Summer apparel. But I suppose they simply can't be persuaded to do anything so daring, even though there was a recent attempt made to popularize white suits.

I am sure that could the most conservatively attired New Yorker behold Frank Morse in *his* white flannels, the doubtful ones would become convinced.

Mr. Morse has for a year past been filling his old position of dramatic critic of the Washington *Post* in order to permit Ralph Graves to go abroad. Mr. Graves is detained in England by the war, and so Mr. Morse will have to continue indefinitely with the *Post*.

But to return to Mr. Morse's white flannels. He usually secures an artistic stage setting for them by driving his red Pathfinder racer, a car of the highest power, which cruelly passes all competitors for the right of leadership just because it can't help it—it was built that way. The "Bear Cat," as the racer is fancifully called, knows every pebble on the road between the Press Club and the Columbia Country Club at Chevy Chase, but heeds them not. As it flies from one point to another, what cares its popular owner that the weather is warm!

Stageland in Washington, at present, is practically deserted, and all sorts of rumors are current as to the encroachment of moving pictures during the coming season. Washington is motion picture mad. You should see the enthusiasm! Young and old have the habit, and every indoor and outdoor picture house is crowded to the doors.

On one of the hottest nights of the Summer I saw them standing six rows deep at "The Eagle's Mate," in which Mary Pickford is the star—and there was a prospect of an hour of standing, too. Mary Pickford is a tremendous favorite.

It is said that the Belasco Theater is planning five or six weeks of pictures at the opening of its regular season, and other regular theaters are in danger of succumbing to the rage.

"Why should we pay $2 when we can see the same actors for 10 cents?" has been the reply to my query as to the popularity of the pictures. "No play is worth $2," they add, "when we can be entertained for two hours for a dime."

Several persons asked if New York hadn't turned over all its big theaters to the pictures.

Fancy!

I informed them that our town is spacious enough to amuse its children in a variety of ways, and so our *old-fashioned* form of play acting is still well patronized. Besides, each season has its new, most modern, most artistic playhouses, so that the two different forms of entertainment do not conflict. Truly we have theaters enough to go around, and then some.

What did I tell you about Manager Fred C. Whitney?

His published plans for the coming season proved that I guessed right the very first time when I predicted that he had Dame Fortune standing at his elbow. Just keep your eye on the musical production, "Lady Luxury," and "The Chocolate Soldier" pictures. I believe Mr. Whitney is going to show us his *best yet*, and that is saying a great deal after the beautiful productions he has given us in the past.

Did you know that he was the first American to take up the moving picture idea? Well, he was. He presented in London a novelty in which people entered a stationary railroad car, and then proceeded to make a tour of the world by means of moving pictures. Mr. Whitney made one of his fortunes from this venture. I predict a tremendous success for "The Chocolate Soldier" pictures, and Mr. Whitney deserves it.

MADAME CRITIC.

MR. JAMES WELCH and Mr. William A. Brady's London representative, Mr. Newton H. Lindo, were anxious to know if any piece bearing the title of "Too Many Cooks" has been played in England. They have been assured that there are several plays of that name. The first was by James Kenny, a famous dramatist of the early part of the nineteenth century. He wrote his in 1806. That, of course, doesn't count in a copyright sense. But there are at least three others. A comic opera by Offenbach, produced in 1862; another by W. Lonnen was produced in 1908, and Mr. Seymour Hicks wrote and produced a piece called "Too Many Cooks" a couple of years ago.

OSCAR ASCHE and Miss Lily Brayton, at last accounts, were figuring on a "gorgeous" revival of "The Taming of the Shrew" and "Othello." Whether the expected German invasion of London will interfere with these plans is still the problem.

Personal

LAWTON.—Thais Lawton, the sterling young leading woman, who supported Robert Mantell in Shakespearean repertoire last season, has just returned from Cleveland, where she concluded a two weeks' special engagement with the Comstock Stock company. Miss Lawton was featured in "Fine Feathers" and "Years of Discretion." Her impression upon the Cleveland theater public and press was a most pronounced one, according to the very flattering reception by the former and praise by the latter.

MURRAY.—George H. Murray has severed his business connection with the Morgan Lithograph Company, which he has represented the past two years as New York representative, and to form new connec-

Nichols, N. Y.
MYRTLE TANNEHILL.

tions which are now being considered, either to remain in the lithograph trade, attach himself to one of the prominent motion picture companies, or to return to the theatrical business. Mr. Murray was prominently identified with several tours of Madame Sarah Bernhardt as general business-manager. In the meantime, Mr. Murray has decided to take a well-earned vacation at his country home, Port Washington, L. I.

MACKAY.—Miss Elsie Mackay, who at the age of twenty made her debut recently as Cyril Maude's leading woman in "Grumpy," is said to be the youngest leading woman on the stage. She will appear with him in his coming American tour, and on return to England will play the lead in Mr. Maude's new production.

MAGRANE.—It is a very attractive picture—one breathing the spirit of Summer—which we present in this issue, of the beautiful leading woman of the Elitch Garden Stock company of Denver, Thais Magrane, and Bruce McRae, its leading man. Miss Magrane has added fresh laurels to her fame as one of America's best leading actresses during her long Summer engagement in the Rocky Mountain metropolis. Of her work in "Years of Discretion," F. W. White, the most severely discriminating of the Denver critics, has this to say: "Miss Magrane was remarkably interesting, gayly fetching as the widow. She is an uncommonly good actress, that is evident. One may doubt if Effie Shannon, who did great things with this character in New York, could surpass Miss Magrane's performance in lightness of touch, in felicity of expression."

TANNEHILL.—Myrtle Tannehill, the charming and talented young actress who has replaced Ann Murdock in "A Pair of Sixes," is regarded by Manager Harry H. Frazee as one of his most important finds. Her work, when first seen in the new part, was distinctive enough to mark the occasion as almost a second first-night.

A NEW YORK critic who returned from London in ample time to evade the war excitement, and who witnessed the performance of "Pygmalion" in German at the Irving Place Theater here last season, declares that the Herbert Tree production in London is much inferior to the one he saw here.

THE POLITE ART OF REDUCING YOURSELF

You can reduce yourself; anyone can who is a normal person, and not afflicted with a weak heart or any other particular bodily failing, but while the deed can be done, don't run away with the idea that it can be accomplished without a good deal of suffering of greater or lesser degree.

There are two ways in which you can get off a good many pounds weight, and feel all the better for it, and they are by dieting and by exercise.

The various advertised cures should be left very severely alone. Any doctor will tell you that.

As to feeding, if you cut out all bread or toast—which is simply bread with the moisture dried out of it—potatoes, and, of course, butter, soup, pastry, puddings, and similar obviously fattening and starchy things, you will soon notice a change. Potatoes you may be able to do without, though to me the giving up of them was a great privation. But managing without bread or toast is the very dickens.

For myself, I simply had to have some sort of substitute for bread, and I found it in lettuce. If you don't know of this tip, try it. Eat the leaves of the lettuce exactly as you eat bread at all meals. Give up potatoes, pastry and soup, and you will find a marked difference if you take your weight before you start to deprive yourself of these things, and six days later.

Here, too, is another important point, and to most people a very difficult one. There must be no drinking with your meals. Drink as much as you like an hour and a half before and a couple of hours after eating, but not a drop while you are actually feeding. Poor Florence St. John, who used every now and again to astonish her friends by suddenly reducing herself to about half her usual size, used to tell me that was her great and only plan. This is, as I say, a very hard matter to most people, though one gets more or less accustomed to it after a week or so, while the effect produced certainly makes it "good enough to do."

Exercise as much as you can without tiring yourself unduly. If you are a man and of normal strength, it won't do you any harm to get in one good sweat a day. A hard walk or run, or ten or twelve miles on a bicycle in sweaters before breakfast, will do no end of good, and then when you have had your cold bath and a rub down afterwards, you will feel fit as a fiddle, and you ought to have lost from one to a couple of pounds in weight.

For myself, I usually lose two or three pounds each morning I go out, and that is about three times a week, on a bicycle, and attired in a couple of thick under jerseys, a big woolen sweater over them, and then a thick waistcoat and coat, but usually I bicycle twenty to thirty miles, which is perhaps rather more than the average man cares about so early.

The advantages of the early hours are that there is hardly any traffic about, and that you are not likely to run up against many of your friends, for when you are out training in sweaters, you are not a specially pretty sight, and are, indeed, hardly fit for publication at all.

But one thing is certain. You cannot reduce yourself without doing a bit of work, and giving up a good many nice things, and the question as to whether it is worth while doing these things or leaving them undone, is for you alone to decide.—*London Pelican.*

"AT THE ELEVENTH HOUR"

"At the eleventh hour!" How often we have said it! But when will it strike for us?

According to stage tradition, the final curtain must fall by 11 o'clock, and the actor knew that no matter how well or ill the play or the players were received, the end must come, and tired brain and body would have rest for a little while.

Answering the question of how, when and where the Elks' custom of drinking the 11 o'clock toast in silence and reverence originated, I think I can safely say that the significance of the final curtain of the play falling at 11 o'clock appealed to the poetic nature of the player-folk who founded the order, and at their initial meeting in New York city I have no doubt that as the clock struck 11 they stood with bowed heads, while to their mental vision there appeared the hour when the final curtain would fall on the drama of life and the last earthly light would be extinguished, and they would appear before the Grand Exalted Ruler of the universe.

Let us give all honor to Charles Algernon Sydney Vivian, the founder of this great order, and to the little group of actors who sowed the good seed of fraternity. In the Grand Lodge beyond the skies let us hope they can look down upon the wonderful band of brothers meeting here to celebrate the golden anniversary of the Elks' birth. The good seed has fallen in fertile soil and spread itself into 1,816 lodge fields.

Let the good work continue to broaden out until every man worthy of the name can proudly say: "I am an Elk." May the herd increase until even from the far corners of the earth will come the glad shout: "Hello, Bill!"

WIFE OF AN ELK,
Lodge No. 1.

POPULAR MANAGERS

Mr. Sauvage is a native Altonian, whose entire working life has been devoted to the amusement field and theatrical work. His duties in and about the local theaters have covered ushering, billposting, stage managing, ticket selling and finally house managing fields, and his road experience was gained through several years as manager for Remeny, the violinist, and the Flints, hypnotists.

Mr. Sauvage is one of the organizers of the Illinois State Bill Posters' Association, has served this organization as vice-president and secretary, was one of its first directors, and still occupies a chair in the directorate. He is also a loyal Elk and a charter member of the local chapter of that club; has been long identified with the Western Managers' Associa-

W. M. SAUVAGE,
Manager Temple, Hippodrome, and Airdome Theaters, Alton, Ill.

tion, and has been one of the most aggressive as well as successful managers of one-night stands in the Middle West.

In addition to his theatrical management, his amusement interests also extend to the management of bathing beach privileges at the Piasa Chautauqua, and the management of all excursion steamers which touch at the Alton docks during the Summer season.

The success of Mr. Sauvage's amusement ventures, his friends claim, is due principally to his frank and honest representation of the features he offers, and it is a well-known fact that a card from him with his personal indorsement of any attraction is always responded to with a capacity house. He finds that in the amusement business, as in all other walks of life, honesty in the smallest things is the best policy to produce best results in all things.

Mr. Sauvage has had many offers for management of larger houses in larger cities, but the persuasive powers of his native city friends have never had to be very greatly strained to hold him where his work has been so satisfactory and also productive of comfortable financial returns.

"IT is easy enough to find an idea," the late Sydney Grundy confided once to an interviewer, "but precious hard to find one that will make a popular play. When you hit on one of the latter, take my advice and thank Providence. The ideas I like best nobody cares for, and the consequence is I rarely write what pleases me most. 'The Greatest of These' was a pet notion of mine. I simply took out a sheet of paper and, after spending an hour or so selecting names for the characters, rattled through the piece without a stop. But what was the result? Mr. and Mrs. Kendal, for whom I wrote it, considered it my best play; but the public took quite a different view."

MR. EDWARD LAUBILLARD and Mr. George Grossmith must be doing exceedingly well out of "Potash and Perlmutter" at the Queen's, says the London *Pelican*, for it has certainly been one of the most successful productions of the season, and looks like lasting indefinitely.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor

LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road. W. C., Searbach's News Ex., 21 Bride Lane. Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

THE "MIRROR'S" NEW HOME

The Dramatic Mirror is now installed in its handsome new offices, 1493 Broadway, better known as the Putnam Building. The new offices are on the second floor, and overlook Broadway on one side and Forty-fourth Street on the other. Directly across the street is the Hotel Astor.

The removal from the former cramped location on Forty-fifth Street, where The Mirror was published for four years, marks a happy stage in the rapid development of the paper under its new editorial and business management. It is now on one of the most accessible as well as desirable corners in New York city, with ample space and splendid light. Our friends are not even put to the trouble of entering an elevator if they don't mind a short stairway, which leads to the new offices.

All those who have called at the new quarters have expressed their satisfaction and delight with the change, and The Mirror hopes that managers, players, agents, and all others connected with the drama, vaudeville stage, or motion pictures will avail themselves of the facilities extended by the paper more freely than ever.

All will be welcome.

MANAGERS GOING AHEAD

Reports from the European stage of war are pretty effectively overshadowing matters connected with the mimic stage in this, as well as all countries concerned in the Titan struggle. With us, too, hearts are oppressed and minds rendered incapable of clear thought as the war news rolls in. The streets of New York are a Bedlam of noise, as newsboys cry their extras issued every fifteen minutes with only their startling headlines changed and containing only the filtered essence of obscure facts and meaningless crumbs of news about alleged routs and slaughter. Everything is confusion, with vast shipping prostrated and thousands of hands idle, no market for the cotton crop, no market for wheat.

But this cannot last long. In a short time a reaction may be expected which will impart an unprecedented energy to our country's prosperity. The temporarily clogged avenues of trade will be reopened. Europe never before stood in such urgent need of our products as it does now, and as it will continue to do for months to come. Already France has opened negotiations in New York for a loan of millions, to be paid in American food supplies.

The effect in all probability will be keenly felt by the theaters, managers, actors, all over the country. The leading producing managers in New York are moving. The majority are going ahead with their plans, formed at the close of last season. Some are holding back as yet for fear of opening the season too soon. Some large productions have been postponed. But the postponement is temporary. Preparations are going forward actively to cover preliminary ground, to do it deliberately and well, and then to start the season with restless energy when the opportune time shall come.

The suggestion that American players will profit greatly by the enforced absence of many English players who have taken their places is probably exaggerated. Few English actors are liable to military service, and as American managers are in no haste to begin operations, most or all English players abroad will be back in time to fill their contracts.

But all indications point to good business for the theaters after the probable issue of the war is more clearly in sight than now, or at least after the preliminary excitement over the sensational and distracting war rumors has subsided enough to restore the function of clear thought and perception, and the machinery of business adjusts itself to the new conditions.

FROM PERCY PLUNKETT

Dear Mirror: I notice a protest in this week's issue of your paper from Harry English that he and his wife, Pauline Palmer, are at West Tisbury, on Martha's Vineyard. I was not aware of the fact when I last wrote you. I apologize, and I wish to congratulate Mr. English and his wife in selecting such a beautiful spot. I am glad Mr. English finds the "fishing and crabbing good." If he will only *not* monkey with the "swordfish" I will not complain. It was my intention to run down to Edgartown this week, as the lure of the biz fish has been enticing me, but I have to stay here at present and take my "chicoropathic" treatment. I get banged and twisted three times a week. It has been a case of getting punched in the ribs—my neck punched out of shape and my legs twisted. I feel it is doing me a lot of good. After I had taken three treatments, the doctor said that after six treatments I would not know myself. I told him I did not know myself then. But I feel it is doing me a lot of good. If I survive the ordeal I expect to go to the Vineyard the latter part of next week, and see if I can land a swordfish or two. I am rapidly regaining my health, and hope to open on the "big time" with my latest rural sketch, "Dad's Visit"—that is, if one of those pesky swordfish does not land me.

Percy Plunkett.

The PUBLICITY MEN

A Press Agent's Anthology Perpetrated in an Edition de Luxe and Plates Destroyed

(*With the Right Hand.*)

When two sixes struck twelve,
Said Frasee with a smile,
"I guess that'll hold
My Edwin A. Well."

Charles Emerson Cook,
To his own consternation,
Was given by Hackett
A six weeks' vacation.

Soon David H. Wallace
Returns from the Coast,
Where he's placed many spreads
For "Omar," with Post.

(*Now Heavily with the Left.*)

Al. Strassman, of Woods,
Can deliver the goods,
Though he weighs some two hundred and one,
But rightly protested,
When lately requested
To commend thinning salts, by the *Sun*.

(*And Finally on One Foot.*)

The office of George Wotherspoon
We found out by degrees,
He's now with Cohan and Harris,
Doing work for "Seven Keys."

And Murdock Pemberton is back.
He's resting on his oars,
To get a brief vacation
From his motion picture chores.

Will Page is with Fred Whitney
With five shows going out,
Besides "The Chocolate Soldier,"
On the motion picture route.

And Edwin Wallace Dunn, he takes
The time he gets to rest
Snap-shotting Jerry Cohan
In his Sunday-meetin' best.

Then don't forget Lloyd Sheldon,
Now with the Dramascope;
He looks to Gilbert Miller
For his weekly envelope.

Frohman's Ainsley Whittendale—
A line all to himself—
They've printed all the notices
He had upon the shelf.

Leander Richardson admits
Perspiring much these days,
A-writing and a-getting spreads
For many Brady plays.

Sylvester Schäffer's versatile,
But he can scarcely stir,
When placed in violent contrast to
One C. P. Greneker.

Some prying gas inspector finds
This meter indiscreet,
But let him pass it on this thought:
"He's crazy with the heat."

"THE CANTERBURY PILGRIMS"

The Coburn Players presented Percy Mackaye's "The Canterbury Pilgrims" on the campus of Columbia University, Monday night, July 27, before a large audience, which was not daunted by a downpour of rain at the climax of the third act, so interested was it in the adventures of the dignified and elocutionary Geoffrey Chaucer and his good hearted and boisterous companions.

The characters of the play—really, it is more of a pageant than a play—were splendidly enacted by the players which Mr. Coburn has assembled. From the fat and lisping Friar, portrayed unctuously and broadly by John C. Hickey down to the winsome little brooch girl played by Frances S. Clarke, the familiar figures of Chaucer's old tale lived before us.

Mrs. Coburn appeared as Alisoun, wife of Bath. She contributed to the role a specie of recklessness and vivacity at all times attractive. In her flamboyant petticoat, her assertiveness was even more convincing. She embodied all the spirit of the English militant, except that she did not deny the frequent superiority of the male of the species. Mr. Coburn, as the poet Chaucer, was dignified, sauve, and authoritative. He imparted to his role a true grace and distinction. Gertrude Wagner made a gentle but a trifle too sophisticated a Prioress. Kate McLaurin was effective as Johanna and Thomas Mitchell made a forceful and attractive Squire Aubrey, whose diction was at all times perfect. A hidden quartette furnished harmony between the acts, adding to the charm of the performance.

NEW THEATER AT RUTLAND, VT.

Rutland, Vt., Aug. 18.—Rutland's new theater, the best and largest house in any small city in the country, will be opened about Sept. 10. It will have a seating capacity of thirteen hundred. The structure is of steel and brick. The arrangements are complete and modern in every detail. The stage will accommodate the largest of the road attractions. The dressing-rooms are equipped with all that is necessary for comfort. The decorations are carried out in a combination of light blue, tan, pearl gray and dark maroon.

Roger Flint will be the manager of the theater.

Jake Heyman.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in The Mirror's letter-list or forwarded to their private addresses if on file in The Mirror office. No questions answered by mail.]

Conrad J. Yarosh, Philadelphia.—Would advise you to advertise in The Mirror.

Admirer, New York.—Do not know Edna May Spooner's plans for coming season. Watch The Mirror for announcements.

C. V., Hettinger, N. D.—The Dramatist's Play Agency, 145 West Forty-fifth Street, is thoroughly reliable.

D. H. C., San Francisco.—Helen Ware can be addressed in care of A. H. Woods. Do not know her plans for next season. She will probably continue in "Within the Law."

L. D. B., Rockland, Mass.—You are the one to judge of the value of your back numbers of The Mirror. We charge 25 cents for back numbers up to six months, 50 cents for those over six months old. Would suggest you advertise your back numbers for sale.

R. M. B., Pittsburgh.—Mary Hall is playing at present with the Colonial Stock company in Cleveland. Do not know whether she will return to Pittsburgh. She is no relation to Mayre Hall, the motion picture actress. (2) "The Yellow Jacket" was produced at the Fulton Theater, New York, Nov. 4, 1912, and continued until Jan. 11, 1913. The original cast was as follows: Property Man, Arthur Shaw; Chorus, Signor Perugini; Wu Sin Yin, George Ralph; Due Jung Fah, Grace Valentine; Tse, Antoinette Walker; Chee Moo, Saxone Moreland; Tai Fah Min, Reginald Barlow; Assistant Property Men, Lyman Tobin, Chamberlain Brown, Thomas Jackson, Edward Colebrook; Suey Sin Fah, Grace A. Barbour; Lee Sin, J. Arthur Young; Ling Won, Mark Price; Wu Fah Din, Schuyler Ladd; Yin Suey Gong, Reginald Barlow; Wu Hoo Git, George Ralph; See Quoe Fah, Betty Brewster; Mow Dan Fah, Grace Valentine; Yong Soo Kow, Grace Halleck; Chow Wan, Antoinette Walker; Moy Fas Ley, Juliette Day; See Noi, Fanny Addison Pitt; Tai Char Shoong, Roy Gordon; The Widow Ching, Margaret Calvert; Maid, Betty Brewster; Git Hok Gar, Mark Price; Kom Loi, Walter Scott; Loy Gong, J. Arthur Young.

NOT PRODUCING BROKERS

Editor Dramatic Mirror:

Sir.—Owing to his several weeks' absence from the city, the writer of this letter did not see the article headed "Producing Brokers" in your issue of July 29 until to-day. The statement that "nearly every prominent play broker is either independently a producer or allied with some producing firm," is so broad, not to say inaccurate, that much harm is done by it to those brokers who give their entire time to the business of finding producers for the plays of their clients. We have never produced, nor have we been in the smallest degree interested in the production of a play for which we have been the agent, nor have we any ambition in this direction in spite of the fact that several dramatists who do their business through this office have urged us to produce their plays with our money. It is true that the writer, as an individual, was the owner of a very small interest in "The Dummy" before it was produced in New York, but the John W. Rumsey Play Company was never the agent for this play. The writer was invited to purchase a small interest by one of the present owners of the property, a personal friend of many years' standing, after said friend had purchased the play from the authors through their agent, Miss Elizabeth Marbury. Any announcements already made that this company, or any one connected with it, is to make a production of a play, are unauthorized and untrue.

We have always contended that the business affairs of the majority of American dramatists, in their dealings with managers, require very careful watching, and in our own office where business has increased one hundred per cent. during the past twelve months, we find that we have all we can do working to protect the interests of our clients without giving our time to producing plays.

In your issue of Aug. 12, under the heading of "New Manager's Offices," you mention that the Play Producing Company, John W. Rumsey and J. C. Duff, is to be addressed at the Lyceum Theater Offices, West Forty-sixth Street. I have absolutely no connection with the Play Producing Company, and the offices of this company are not located in the Lyceum Theater Building. It is such erroneous statements as these that lead the profession to believe we are producing managers rather than play brokers exclusively.

Yours very truly,

The John W. Rumsey Play Company.

Per John W. Rumsey, President.

Aug. 12, 1914.

ON THE RIALTO

The late Francisque Sarcey was primarily a journalist, although he is held by many to have been the greatest dramatic critic of the nineteenth century. For many years he talked of writing a book on conventions of the drama from the earliest times to his own day, but never accomplished it. Brander Matthews, who knew the distinguished man very well, once asked him why he didn't get to work on it, assuring him that it was eagerly awaited by the whole world. "If I wrote that," inquired Sarcey, "what would I have to fill the columns of the *Temps*?"

Maude Adams visited Sir James M. Barrie in London recently, and the general public remained in ignorance of it. Not only the public, but her manager, Mr. Charles Frohman, and her circle of intimate friends were unaware. She slipped away aboard the *Baltic*, of the White Star Line, under her name in private life, Kiskadden, spent several days in London, had an interview with her favorite author, Barrie, who, by the way, has never seen her act, and then came home again on the return voyage of the same ship.

A strong protest is heard against the return to rough-and-tumble farce from Taylor Holmes and Walter Jones, of "The Third Party." Owing to the hard usage the members of the cast are forced to undergo during the course of the action, the two players named have petitioned the management to provide an emergency first-aid-to-the-injured station. The protest, to F. Ray Comstock, was made all the stronger by the exhibition of numerous bruises, abrasions, scratches, and so forth. Now a young interne is on hand at every performance to give succor to the much-abused players.

Tenants of the houses adjacent to the Shubert Theater on Forty-fourth and Forty-fifth streets have complained to the Bureau of Health about the noise of the thunder-storm which is introduced in the play, "The Third Party." Every evening at ten o'clock terrific detonations issue from the stage of the Shubert Theater, and, the evenings being warm, the stage hands leave the large scene doors open, thus making the noise all the greater. Landlords and landladies in the neighborhood, in their complaint, contend that their roomers and guests cannot sleep, and they have asked the city authorities to compel the management of the theater to reduce the effect of their noise-compelling machinery or else close the large doors. The thunder is produced, they claim, by the explosions of cannon and the dropping of enormous metal balls on sheet iron.

KILLS ACTOR HUSBAND

BOGOTA, N. J., Aug. 13.—Frederick R. Seaton, an actor who played last season in "Get-Rich-Quick Wallingford," was shot dead by his wife to-day on the back porch of their home here. Mrs. Seaton before her marriage several years ago was an expert pistol shot and gave exhibitions.

She is locked up in the Bergen County jail in Hackensack charged with murder. She refused to talk to the authorities about the shooting. Seaton and his wife had many quarrels, which were heard by the neighbors. The name of an actress who had been in a road company in which Seaton had a leading part was used frequently in the accusations Mrs. Seaton made against her husband.

ELSIE FERGUSON WINS DIVORCE

Elsie Ferguson received a divorce on Aug. 12 from her husband Frederick Chamberlain Hoey, to whom she was married in 1908. The decree was allowed by Vice-Chancellor Backes upon the grounds of desertion. Mr. Hoey, who is said to be in Paris, put in no answer to the action.

For three years after their marriage Mr. and Mrs. Hoey lived at Hollywood, a suburb of Long Branch. Their married life, according to Mrs. Hoey, was happy, except when they quarreled over financial matters. She described her husband as an amiable sort of fellow, but without regard for his responsibilities.

"THE SILENT VOICE"

Charles Frohman will present Otis Skinner at the National Theater, Washington, D. C., Oct. 5, in a new play called "The Silent Voice." If the try-out meets expectations, it will be brought to this city later in the season. The piece is by Jules Eckert Goodman, author of "Mother," "The Man Who Stood Still" and other plays.

LEAVES PARIS ON LAST TRAIN

Malcolm Morley Relates Exciting Adventures After European War Was Declared

Malcolm Morley, who appeared the last two seasons in "Joseph and His Brethren," and who has just returned from Europe on the *Philadelphia*, relates some exciting adventures that he experienced on the other side after war had been declared.

"I was in Paris when Germany declared war on France," said Mr. Morley, "and only succeeded, after a frantic struggle, in catching the last train from the Gare du Nord Station. With a party of five, including two ladies, I had to fight my way into the station, climbing over the high gates, and forcing a way through a line of gendarmes. In the struggle I was compelled to leave a considerable amount of baggage behind.

"Another struggle ensued at Calais to secure accommodations on the steamer crossing to England. I finally succeeded in reaching London, however, and being anxious to return to America on the *Philadelphia*, I joined the thousands who were clamoring for passages at the steamship offices. After waiting hours I was informed that the company would not take my check, stating that actual cash must be paid. As all the banks were closed for the next three days, you can see that here was an obstacle not easy to overcome, especially since the *Philadelphia* was to sail the next day.

"I insisted that the company take the check, and I thrust it suddenly into the hands of a clerk, taking the ticket already made out. Leaving the office hurriedly, I jumped into a taxi, and thus eluded the clerk who had leapt over the counter and was following me.

"At Southampton there were thousands of people clamoring for passages on the *Philadelphia*, and you may imagine the particular joy I felt when at last the ship glided out of the harbor on its way to New York. We passed many British warships on the way across, and at one time the boat was stopped by some French torpedo boats. New York certainly never looked so good as when we, the first of the fugitives from Europe, caught sight of her sky line down the bay."

OWNS "THE HENRIETTA"

Late Mrs. Bronson Howard Left Script and Rights to Mrs. Stuart Robson—Present Plans Unchanged

A curious situation is revealed by the probate of the will of Mrs. Bronson Howard, widow of America's distinguished dramatist, who died recently. She left the manuscript and rights of "The Henrietta," her husband's famous play, to Mrs. Stuart Robson.

It will be recalled that the late Stuart Robson created the part of Bertie, the Lamb, in that play, appearing with William H. Crane. When Crane and Robson parted, Robson kept the play. So as Robson acted in it longest, Mrs. Howard felt that it should go to his widow. Mrs. Robson will not interfere with the present plans for the sending out of "The New Henrietta," as the version adapted by Winchell Smith and Victor Mapes was called, but when the plans are all carried out will assume her rights.

Her son, young Stuart Robson, who is now engaged in business, will then return to the stage, it is said, and possibly appear in his father's old part of Bertie.

"The Henrietta" has had an interesting history, being one of the first distinctively American plays, creditably written, in this country. Interest in it was considerably heightened by the recent revival, in the adaptation mentioned, with William H. Crane, Amelia Bingham, Douglas Fairbanks, and Patricia Collinge featured in the principal roles.

"FAUST" GIVEN AT HYANNIS, MASS.

HYANNIS, Mass., Aug. 15.—An open-air performance of the opera "Faust" was presented on the Hyannis Baseball Park on July 31, under the direction of Thomas Phillips. An audience of over 1,500 was present at the beautifully staged performance. A chorus of forty and the orchestra were brought here for the occasion from the Metropolitan Opera House, New York.

Nance O'Neil, who is at Centerville for the Summer, made the opening address and was warmly received.

The cast was made up of members of the Imperial Italian Grand Opera company of New York. Salvator Sciarret sang the role of Faust instead of Orville Harrold, who was to have had it. Mr. Harrold missed train connections. Pietro de Biasi was Mephistopheles; Miss Ethel Kaestner, Marguerite; Rose Marie Campbell, Siebel; Eleanor Novell, Martha; Angelo Antola, Valentine, and Pietro Canova, Wagner.

POL PLANCON DEAD

Pol Plancon, the opera singer, died in Paris on Aug. 11. He had been ill since June. He was born at Fumay, Ardennes, on June 12, 1854. He made his debut in 1877 at Lyons. In 1883 he became a member of the Paris Opera company, with which he remained for ten years. Mr. Plancon first appeared at the Metropolitan Opera House, in this city, in 1898, singing in casts which included Melba, Eames, Calve, Nordica, and Jean and Edouard de Reszke. Even in this remarkable assemblage of singers he gained great distinction and was acclaimed a popular favorite. He won his greatest fame in the role of Mephistopheles in "Faust."

HAL REID IN ACCIDENT

Hal Reid, well known as a playwright, but who has been recently devoting most of his attention to the motion picture game, is in the Long Branch Hospital recovering from a pistol wound, accidentally inflicted by himself last week. Mr. Reid was at the Atlantic Highlands home of Frank Reigelman and states that he was rehearsing a scene for a motion picture when the revolver accidentally discharged. The bullet entered the shoulder just above the lung.

MADAME WANDA DYING

SPOKANE, Aug. 18 (*Special*).—Madame Wanda, widely known among theatrical people of the West from her long experience over the fair circuits and the Pantages Circuit at the head of a group of trained dogs, is slowly dying at her home in Spokane, E2401 Riverside Avenue. Cancer is the cause.

"THE DRAGON'S CLAW"

Elsie Ferguson in New Austin Strong Play Under Direction of Klaw and Erlanger

Rehearsals are now in progress at the New Amsterdam Theater of "The Dragon's Claw," a new play by Austin Strong, in which Elsie Ferguson is to appear. For the cast which is to support Miss Ferguson, Klaw and Erlanger have engaged Frank Mills, Frederic de Belleville, Paul Everton, Robert Peyton Gibbs, Ida Waterman, Madge Corcoran, and Lowell Sherman. The scenes of the play are laid in China during the time of the Boxer uprising. It is said that in some of the scenes over a hundred persons are required on the stage.

COMPANIES OF "TO-DAY"

With the return to New York, Harry Von Tilzer, who has been spending the Summer on his country estate at Point Pleasant, N. J., preparations were completed for the four companies of "To-Day," which begin their seasons early in September. The openings are announced as follows: Company A, which includes Edmund Breese, Marie Wainwright, Madame Mathilde Cottrelly, and Ethel Valentine, opens at Cohan and Harris's Bronx Opera House, Saturday night, Sept. 5. Company B, with Arthur Byron, Alice Gale, Gus Weinberg, and Bertha Mann, opens in Albany, Sept. 14, playing Toledo en route to Chicago, where it opens at the Princess, Sept. 20. Company C, which will play the Eastern one, two and three night stands, opens Labor Day at Plainfield, N. J., and Company D, which will tour the South and Middle West, opens Labor Day at Norfolk, Va.

WALTER PLAY RENAMED

The Eugene Walter play, known last season when produced in Philadelphia as "A Plain Woman," has been renamed "The Better Way," and will serve Charlotte Walker, who is the wife of the author, as a vehicle this season. It was said that this play was originally written for Ada Dwyer, as a testimonial for her kindness to Miss Walker, when that young actress was trying to get a foothold in the profession.

"THE BABY OF THE FAMILY"

Sanger and Jordan have placed Lee Arthur's new play, "The Baby of the Family," with a well-known manager, and it will be produced in New York early in November. The announcement that the play had been secured by William A. Brady happens to be erroneous.

ACTORS' EQUITY ASSO'N

The Dressing-Room Reform in Hand—Long List of New Members

At the last meeting of the Council, held in the association's rooms, suite 606, Longacre Building, on Aug. 10, the following members were present: Mr. Francis Wilson, president; Messrs. Frank Craven, Edward Ellis, Frank Gillmore, Howard Kyle, Grant Stewart, John Cope, Grant Mitchell, and Thomas Wise.

Bainter, Fay	Nesmith, Ottola
Aylesworth, Arthur	Newcome, Charles F.
Blyth, Mary	Otway, Rita
Brennan, George	Paige, Lillian
Broderick, Robert	Petles, Marie
Carew, Frances	Powers, Eugene
Cherry, James	Rainsford, William
Corbin, William H.	St. Clair, Audrey
Elliston, Mark J.	Stilwell, George A.
Foster, Donald	Swasrom, Willrid
Frenyear, Mabel	Valentine, Grace
Hadley, Virginia	Warrington, Ann
Hammack, Dorothy	Weatherby, Josale
Hammond, C. Norman	Webster, Charles
Jeffrey, Hugh	Willard, Mrs. Charles
Kerr, Angela	Wray, John
Kimball, Louis	

A member, one of those winsome women who has been young longer than any mortal, would find it possible to be in another vocation, reported a grievance here some months ago. The other day she came in bubbling with delight to relate the wondrously kind and generous treatment she had been accorded from a different quarter. "You see," she said, "I wish to tell you the good as well as the bad things. A phase of Equity, in truth. The A. E. A. is for just that thing. It is not established to engender strife and hatred. What is more, it disapproves of wearing chips upon shoulders. It will oppose injustice to any of its members, but at the same time it will rejoice to hear of their more gracious experiences.

Our earliest committee to confer with managers regarding an equitable contract told us that the first reply given them was a recrimination—"why don't you enforce the actors who jump their contracts?" Every one concerned should be impressed with the fact, as we are, that scarcely a day goes by without some member, who is wavering between two or more contracts, coming to our office for counsel as to what is the honorable thing to do.

In another column of THE MIRROR last week appeared what purported to be an interview with a prominent, though unnamed, actress, who said: "Let us demand sanitary and comfortable dressing-rooms." If this lady is a member of the A. E. A. she should be aware that it has the dressing-room reform in hand. Fine progress is being made without demanding it. We find managers quickly responsive to reasonable suggestions. During the ensuing season each of our deputies of Council will be supplied with printed forms on which to report any ill-conditioned dressing-rooms to which their companies may be assigned.

One of the secretaries feels impelled to announce here that last Winter his professional tour took him to the Oliver Theater, Lincoln, Neb., where the evidences of good housekeeping in the dressing-rooms elicited the praise of all his associates as well as himself. Having just come, not from the diabolical, filthy, unventilated dressing cells of a larger and more pretentious city's theater, the contrast was striking. It heartened everybody in the cast to do his very best for the kindly presiding spirit that seemed "to care." After the play Mr. Gehrung, the manager, came back to ask if we had found things comfortable, and he told us that his wife lent a watchful eye to the cleanliness of the place. No luxury, merely simple taste and sympathy.

The other secretary, when on tour last season, took delight in writing appreciative letters to managers whose theaters were well-appointed and well-kept behind the curtain. Another phase of Equity.

God grant that the A. E. A. shall never be allowed to become an unreasoning bully. The prejudice against the so-called "unions" that sometimes assume such an intolerable role is an impediment to the organization which only aims at a square deal.

"It is excellent to have a giant's strength, but it is tyrannous to use it as a giant."

By order of the Council,
BRUCE MCRAE,
Corresponding Secretary.
HOWARD KYLE,
Recording Secretary.

WESTERN CHANGES

James Wingfield, the Chicago booking agent, announces a general rearrangement of theatrical interests in northwestern Illinois and eastern Iowa. The Dodge Theater Company, having headquarters in Keokuk, Ia., has taken over the Grand Opera House in that city and has also leased from Charles Kindt the Auditorium in Galesburg, the Moline Theater in Moline, the Illinois Theater in Rock Island, the Grand Opera House in Fort Madison, Ia.; the Burtis Opera House in Davenport, Ia., and the Grand Opera House in Muscatine, Ia. From now on these houses will play the few big attractions that come along and will be devoted to moving pictures the remainder of the time.

"MY LADY LUXURY"

Whitney Busy Preparing New Operetta and Several Other New Productions

"My Lady Luxury," book by Rida Johnson Young, author of "Brown, of Harvard," and many other pieces, and music by William Schroeder, is now in active preparation under the management of F. C. Whitney. It is to open in Toronto, Sept. 14, and will come to New York two weeks later. Dorothy Webb will head the cast. Others in the organization are Rita Phillips, Helen May, Irmgard von Rottentral, Thomas A. Conkeym, Charles Compton, George Paunefort, Pilade Sinagra, Royden Keith, and Milton Dawson. Rehearsals are being conducted by Edward MacGregor.

In January Mr. Whitney intends to produce the newest Strauss operetta, "My Young Gentleman." The cast is to be recruited from the grand opera stage, but the manager is not yet prepared to announce full details. A new play for a well-known star who goes under Mr. Whitney's management in the late Winter, and two other dramas, will constitute the season's offerings for this firm. Incidentally, Mr. Whitney will have on tour a motion picture reproduction of "The Chocolate Soldier." The Strauss score has been arranged by A. De Novellis, so that it harmonizes with the pictures, making a full two hours' entertainment.

NO MONEY PUT UP

Washington Theater Stock Company, Detroit, Leaves Many Players Without Engagements

According to reports from Detroit, as well as the players concerned, the Washington Theater Stock company, of Detroit, Mich., has ceased to exist and a number of actors are thrown out of engagements. The first information came from Max Fasthenbuer, who was the manager. The company was incorporated with John D. Mackay, president; Fred E. Holmes, secretary, and Ansel E. Whitbeck, treasurer. The following well-known players were engaged for the new season: Mr. George Allson as leading man; Maude Fealy, leading woman; Gertrude Rivers, second woman; William Corbett, for heavies; Ollie Cooper, ingenue; Edward Curtis, stage director. The company was to open on Aug. 29. Members of the company received telegrams on Aug. 16, after arrangements had been made, to leave for Detroit, that the incorporated company had failed to put up the necessary money and refused to go ahead with the project.

Mr. George Allson was in town about to start for Detroit when he received the telegram. The Packard Agency, which handled the engagements, has also been notified of the turn of affairs.

CIRCUS BADLY DAMAGED

STURGIS, MICH. (*Special*).—About 2.15 last Thursday afternoon, just as the performance of the Hagenbeck-Wallace Show had got nicely under way, a heavy windstorm came up. As rapidly as possible the management began tightening the guy ropes. The wind circled about the tent, loosening and raising the top. There was no chance to brace the top against such a storm. Every precaution possible was taken to insure the safety of the visitors to the big show.

Men and boys grabbed the guy ropes. Visitors worked as heroically as those connected with the show. Some of them were whipped about like balloons. The poles at the side of the tent swung around like clubs. The reserved seat section suffered worse in the storm.

Charles Hageman estimated the loss to the circus as considerable. No performance could be given at night, and a new tent is said to have been shipped on for the next town.

Fifty patrons were more or less injured. It was difficult to learn just how serious they were hurt. Most of them were cut and bruised around the face and shoulders.

Hundreds of pocket books and other articles were lost during the fight for safety. It was announced that all of these were saved by the management, and the afternoon papers announced that the owners could call and identify their property.

PUNCH AND JUDY THEATER

A new little theater will open its doors in New York Nov. 10. It is called the Punch and Judy Theater, although it will not by any means be devoted to that class of entertainment, the name being given only because of its size. The house is owned by Charles Hopkins, who is also its manager. It is being erected on a plot 41 by 100. Seating capacity will be 351, with 299 on the orchestra floor and 52 in the boxes.

Mr. Hopkins is an actor, having played in support of John Drew and Ben Greet. A few months ago he appeared at the Fine Arts Theater in Chicago in "What Is a Million?" a play written by himself. He will appear in the casts himself, supported by his wife, who is known to the stage as Violet Vivian. The stage-manager of the new theater will be Lionel Belmore, who was for many years stage-manager for William Faversham.

ETHEL LEVEY IN "OUTCAST"

Ethel Levey, the American actress who has become such a favorite in London, and whose engagement with Gerald Du Maurier has already been given in THE MIRROR, is to open with that actor in London, Sept. 2, in a new play by Hubert Henry Davies, entitled "Outcast."

"TWIN BEDS"

Farce in Three Acts, by Salisbury Field and Margaret Mayo. Produced by William Harris, Jr., Fulton Theater, Aug. 14.

Blanche Hawkins ..... Madge Kennedy
Signor Monti ..... Charles Judels
Harry Hawkins ..... John Westley
Signora Monti ..... Ray Cox
Norah ..... Georgie Lawrence
Amanda Davis ..... Mabel Acker
Andrew Larkin ..... John Cumberland

Salisbury Field's novel may gain a fresh importance by reason of its clever offspring, trained to the ways of the stage by Margaret Mayo, an adept at devising farcical situations for the discomfiture of quite human characters. The original story didn't start any literary conflagration; but it justified itself by suggesting a little play, almost, if not fully, as entertaining as "Baby Mine." And lurking behind the laughs is an idea, which in due time is voiced by the Brooklyn-bred wife of the philandering tenor. Until Signora Monti spoke in protest, twin beds had always been regarded as hygienic and altogether desirable for those who could afford them. But now we have evidence on the other side. They're a menace to domesticity. The mate of the singer speaks with feeling when she declares, "There's something about a man sleeping in his own bed that makes him feel too independent." At any rate, twin beds are mighty useful pieces of furniture in the second and third acts of Miss Mayo's farce. They couldn't be dispensed with.

All of our old farcical friends—the flirtatious tenor and his domineering wife, the pretty, pleasure-seeking butterfly and her home-loving husband, the young woman jealous of the man to whom she is engaged, and even the Irish servant—are placed in the same apartment house. The play opens with Harry in a tantrum because his gregarious wife has filled their apartment with tangoists. He might put up with the others, but he makes it clear to Blanche that she must get rid of the "mushy" opera singer, Signor Monti. Being a clever little woman for all her guileless childishness, Blanche turns her husband's argument into a boomerang, or, if that fails, weeps very pitifully.

Harry is too thoroughly in love with his wife to control the situation, but with Signora Monti it is different. She is the personification of forceful vulgarity. Having caught her "warbler" in a Brooklyn cabaret and trained him into a two thousand dollar a night job, she has no intention of allowing him to fly away with a "pretty little canary bird." Signora Monti convinces Harry that they must work in unison to save their leaky domestic barks. Still another element of discord is Amanda, who believes that Blanche is trying to fascinate her fiancé.

Each pair thinking it best to move, takes advantage of the alluring offer of a landlord about to open a new apartment house—Amanda and Larkin having been married during the three weeks intervening between acts first and second. Signora Monti adopts the name of Jones to hide the identity of her husband, and for a while the couples live in seclusion. In the Hawkins apartment we see the twin beds requested by Blanche and secured despite the opposition of Harry. From the opening of this act, farcical developments are as rapid as they are effective, each point being carefully prepared for by some preceding bit of business or dialogue.

For the first time since they moved, Harry is obliged to attend his club. Blanche goes to bed, and presently Signor Monti, much the worse for wine, staggers into the apartment, mistaking it for his own on the floor above. Getting out of a suit of clothes and into a pair of pajamas, without relinquishing his grasp on an umbrella, requires dexterity that the audience thoroughly appreciates. Early the next morning the twin beds are still occupied. In fact, they are occupied almost to the moment that Harry returns and Monti reposes in a linen basket.

Hereafter the fun hinges on Blanche's efforts to get the singer out of the room undetected. The maid has taken his suit to a tailor, and in accordance with a previous order to remove clothes placed on a certain lounge, each suit Blanch puts at the disposal of the prisoner is spirited away. Signora Monti enters into the action; the maid locks Larkin in a closet, believing him to be a burglar, and so, with much adroitness, the complications are increased. In the end each woman has her mate in his proper apartment house lair. During about two-thirds of the action the characters are in night attire, yet, strangely enough, the farce is not in the least risqué.

Madge Kennedy is such a charming girl that she is in danger of missing the credit she deserves for a very natural and winning characterization. Her performance is far more than a display of pretty mannerisms. Playing Signora Monti, Ray Cox creates a comedy character irrisistibly funny and in some respects original. Charles Judels makes a plausible opera singer, overburdened with artistic temperament, and John Westley draws a loving husband along orthodox lines. Georgie Lawrence brings the relatively small part of the maid into welcome prominence.

"Twin Beds" has a cleverly arranged story, it is very well acted, and either Miss Mayo or Mr. Field must be credited with many witty lines that go right to the point.

Viola Gillette, who is to star in "The Midnight Girl" in the West, is visiting Mr. and Mrs. W. J. Doris in Chicago, for a few weeks.

"WHAT HAPPENED AT 22"

New Wilstach Play to Open the Harris Theater Friday Night Under Fisher Management

Paul Wilstach's play, "What Happened at 22," opens the season at the Harris Theater, Aug. 21. The new piece, by the author of "Thais," is of serious nature. In it, David Wilson, a forger, who has lived for years by his pen, outwitting the law by sheer cleverness, runs a fake employment agency with a woman whom he loves, named Wilson. She enters the home of a famous lawyer, who is occupied in trying to ferret out Wilson's misdeeds, as companion to an invalid, while he comes in as a valet. In the course of the ensuing complications, Wilson is finally unmasked and punished. Reginald Barlow heads the cast, and in his support are Louise Lloyd, Carroll McComas, Frank Kemble Cooper, Robert Fisher, Malcolm Duncan, J. K. Hutchinson, Wadsworth Harris, Charles Abbe, Elisabeth Arianna, Ester Banks, and Helen Crane.

STAMFORD THEATER OPENING

STAMFORD, CONN., Aug. 15 (*Special*).—One of the most important events in the history of Stamford was the brilliant dedication last evening of the new Stamford Theater. Honorable William G. Austin, mayor, made an address of appreciation on behalf of the city and people of Stamford acknowledging their indebtedness to Mrs. Emily Wakeman Hartley, the genius of the movement that made the new theater possible. The ovation given Mrs. Hartley upon the mention of her name was so enthusiastic, spontaneous, and prolonged that it was several minutes before the mayor could continue. He spoke of the obstacles she had overcome during her two years of indefatigable work, and the splendid realisation of her efforts in the complete and beautiful theater. At the conclusion of the mayor's address, there was another ovation for Mrs. Hartley to which she responded in a graceful speech of appreciation.

The theater is located on Atlantic Street, near the center of Stamford, and seats 1,300. It is absolutely modern in construction, with a stage equipment designed to handle the most elaborate productions. The interior decoration, which is in tones of brown and yellow, is remarkably beautiful and harmonious.

The Stamford Theater is said to be the first instance in this country of a theater promoted, built, and operated by a woman. Through Mrs. Hartley's sole efforts the enterprise was locally financed; the theater was built under her artistic supervision, and she has now assumed the active management of its direction.

The opening attraction last evening was the first performance of "On Trial," a play by Elmer L. Reizenstein, under the management of Cohan and Harris, with the following cast:

Defendant ..... Fred Perry
Daughter ..... Leonie Flugrath
Wife ..... Mary Ryan
Her Father (deceased) ..... Thomas Findlay
Dead Man ..... Frederic Truesdell
His Widow ..... Helen Lackaye
His Secretary ..... Hans Robert
News Agent ..... J. Wallace Clinton
Hotel Proprietor ..... Lawrence Eddinger
Physician ..... George Barr
Maid ..... Florence Walcott
Waiter ..... Charles Walt
Judge ..... Frank Young
District Attorney ..... William Walcott
Defendant's Counsel ..... Gardner Crane
Clerk ..... John Klenden

"On Trial" is an absorbingly interesting play of distinct originality, and was splendidly acted by an exceptionally good company. The production scenically was artistic and the detail of stage direction delightful in its truth and unobtrusive realism.

PLAYERS IN ON "CELTIC"

Among the passengers who arrived from Europe on the *Celtic*, of the White Star Line, on Sunday morning, were Hazel Dawn, who is to star in "The Debutante;" Frank McGinn, and Joseph Phillips, Mr. and Mrs. Ben Teal and their children, and Brandon Tynan. Mr. Tynan, who went to Ireland for local color for a new play which he recently completed, found the enemies in the recent Ulster trouble drilling shoulder to shoulder to fight the foreign foe. Aug. 29 is the opening date when Mr. Tynan goes on tour in "Joseph and His Brethren."

BANDMASTER DROPS DEAD

Thousands of persons attending a band concert in Fort Greene Park, Brooklyn, Aug. 16, became panic-stricken when the bandmaster, Benjamin Wechslet, fifty years old, of 445 Gold Street, Brooklyn, suffered a stroke of heart failure and dropped to the ground. He was taken to the Cumberland Street Hospital, but there it was found that he was dead. Samuel Finkenstein, one of the musicians, prevented confusion by grasping a cornet and playing a solo.

"TO-DAY," COMPANY A

Company A, of "To-Day," went to rehearsal without its leading woman, Ethel Valentine, who is due here on *La France*, sailing from Havre. This company opens the Bronx Opera House, Sept. 5. It includes Edmund Breese, Marie Wainwright, Madame Cottrelly, Jean Newcombe, Emil Houch, Margaret Robinson, and Charles Pitt. The tour will be confined to the big cities of the East.

ALBOLENE

is a make-up vanisher. A little rubbed over the skin before applying the make-up will prevent make-up poisoning. Albolene positively will not grow hair.

Supplied in half and one-pound decorated screw cap cans by all first-class druggists and dealers in make-up.

SAMPLE FREE ON REQUEST

McKESSON & ROBBINS
91 Fulton Street, New York

NEWTON
Wardrobe Trunks

At Wardrobe Trunks
3 grades. 3 sizes. Men's or women's
Cretonne and plain linings. 5 year guarantee.
Special discount to profession.
NEWTON & SON, Cortland, N. Y.

Superfluous Hair
Removed Permanently
No Electric Needles, No Solution, No Burning Liquids, No Powder or Pastes employed
Painless and Harmless
Bring Your Physician
Incomparable results obtained by our method in every case, no matter how complicated.
Dr. J. M. MARTON,
Chemist.
Aeolian Hall, 29 West 42d St., Suite 732-36
Telephone, Bryant—6008

STEIN'S
MAKE-UP
COSMETIC WITH PAN
Black, Brown, Blue, White, 15c. each.
SOLD EVERYWHERE.

MANAGERS UPHOLD BRADY

Conference to Settle Dispute with Union Fails, and Strike May Now Come in All New York Theaters

A meeting of the new United Managers' Protective Association was held on Saturday morning at the Hotel Astor to discuss the troubles between William A. Brady and David Belasco and the stage hands. Belasco's trouble came last season when he moved "The Temperamental Journey" from the Belasco Theater to the Republic, which is only two blocks away, and was ordered by the union to provide a "road crew" for the shift. Brady's troubles are more recent and more numerous. Last season he had difficulty in moving "The Things That Count" from Maxine Elliott's to the Playhouse, and also for moving a piece from the Playhouse to the West End for a special benefit performance; but this season he has been ordered by the Union to supply a road crew for his try-out performance of "Sylvia Runs Away." He has made a flat refusal, and deferred the opening of "Sylvia" until some kind of a settlement may be declared, preferring to make this a test case. Nevertheless, it is said that if a settlement is not reached, Mr. Brady will produce the play, union or no union. Upon consideration of the situation, the managers' association decided to back up Mr. Brady in his stand.

Mr. Brady refuses to admit that the trial performance of "Sylvia" out of town made it a road company, maintaining that this is the case only when a company starts out for a regular tour and not an initial metropolitan run. When the stage hands refused to set up the scenery upon order from their union, Mr. Brady canceled his engagement and brought the company back to New York.

Another difficulty that has arisen with stage hands is over the acquirement of the Sullivan and Considine Circuit. Loew's theaters have heretofore all been non-union, and his policy with regard to this chain is a matter of much speculation. Employes in the union declare there will be a walk-out Sept. 1, the beginning of the season, unless Loew unionizes all his theaters.

"DANCING DUCHESS"

Operetta, Once Known as "Hermit of Vienna," Receives Another Postponement

The Shuberts announce that "The Dancing Duchess" will open the Casino Theater to-morrow evening instead of to-night, to avoid conflicting with the premiere of "On Trial," which Cohan and Harris are to present to-night at the Candler. The book of the new piece is by C. V. Kerr and R. H. Burnside, with music by Milton Lusk. The complete cast now includes John Hyams and Leila McIntyre, Dorothy Jardon, Otis Harlan, William Burress, Ada Lewis, Harry Davenport, Laura Hamilton, Mark Smith, John E. Goldsworthy, Jack Stoney, Wallace McCutcheon, and Vera Maxwell.

CHAUNCEY OLCOTT

Irish Romantic Actor to Have "Paddy Whack," a Play by Rachel Crothers, This Season

Chauncey Olcott will not have a vehicle this year by Rida Johnson Young, as usual, but will appear in a play from the pen of Rachel Crothers. It is entitled "The Heart of Paddy Whack." His tour, which will begin shortly, will carry him to the principal cities of the country. His management this season is Henry Miller, in conjunction with Klaw and Erlanger.

SCHAEFFER'S ANIMALS UNLUCKY

Sylvester Schaeffer, who is now appearing at the Forty-fourth Street Music Hall, continues to have ill luck with his animals, which appear with him in his protean entertainment. At a rehearsal last week, two deer, both recent purchases, stumbled over an iron grating and broke their legs. They had to be shot. The deer brought to this country by Mr. Schaeffer would not be landed, and were chloroformed. The fame fox died aboard ship while in port and the disposition of the "shooting pig" is still unsettled. It, with other animals, could not be landed, because the owner did not bring the proper papers with him from Germany.

MARTHA HEDMAN SAFE

Martha Hedman, who has been wanted for weeks in the Frohman offices for the rehearsals of the new Paul Armstrong play, "The Heart of a Thief," in which she will have the principal part, cabled from London that she has secured passage for New York on the steamship *Megantic*, which sailed from Liverpool on Saturday, but does not reach its port, Montreal, Canada, until Aug. 24. She successfully reached London, passing through Berlin from Stockholm, just after hostilities began in Europe.

SULLIVAN RECEIVER NAMED

On the application of Rogers and Rogers, counsel for William Fox and other creditors of the late Timothy D. Sullivan, late theatrical man and politician, Justice Seabury, of the Supreme Court, has appointed William B. Ellison receiver for the million dollar property. This takes the estate out of the hands of Lawrence Mulligan and Patrick H. Sullivan, the executors.

MISS CARLETON WITH BOYER COMPANY

Daisy Carleton, after a vacation of six weeks, spent in New York City, left Aug. 9 to rejoin the Nancy Boyer Stock company, with which she was associated last season. The organization opens Aug. 24 in Canton, Ohio.

STEIN'S
MAKE-UP
LIP STICK
A Perfect Pomade Four Shades 15c. each.
SOLD EVERYWHERE.

"FOLLIES" GO SEPT. 5

And Then Ziegfeld Piece Goes on Tour, Though Danse de Follies Remains

"The Ziegfeld Follies of 1914" will terminate its run at the New Amsterdam Theater, Sept. 5, and will go immediately to Chicago, from whence it will make a tour of the principal cities of the East. The departure of this attraction, however, will not interfere with the continuance of the Ziegfeld Danse de Follies atop the New Amsterdam. This will remain open throughout the year.

"UNDER COVER" AT CORT

The Selwyn company of "Under Cover" will open at the Cort Theater Aug. 26, this date being selected so as not to interfere with other first-nights. This will be the second regular attraction to play the theater, "Peg o' My Heart" having christened the house and remained there for over six hundred performances.

HELEN WARE IN LOCKE PLAY

Helen Ware, who has been acting for a year as Mary Turner in "Within the Law," is to be seen this season in a new play by Edward Locke, under the management of O. Fluegelman. The new piece is said to offer Miss Ware singularly good opportunity for her emotional work.

LEW FIELDS AUG. 25

A. H. Woods has announced that the first appearance of Lew Fields in New York in "The High Cost of Loving," will take place Aug. 25 at the Republic Theater. Alice Fisher has been added to Mr. Fields's support.

TOBY CLAUDE IN MUSICAL SKETCH

Toby Claude, the popular musical comedy comedienne, will be seen the coming season in a new musical sketch under the direction of M. S. Bentham.

GOSSIP

Anna Held has repudiated the story that she is to wed a Roumanian prince by saying that the only princes she knows are Russian and Italian.

Brandon Evans, upon the completion of the Summer season with the Orpheum Players, Montreal, has been engaged by George L. Baker for the Baker Stock in Portland, Ore.

"The Shakespearean Fantasy," written by and produced under the direction of Mrs. Mary Hight, of Chicago, was presented recently at the Blue Bird Woodland Theater in Milwaukee.

Fifteen members of the original "Story of the Rosary" company, supposedly intact and now on its way to this country from England, are reported with the Nineteenth Royal Horse Guards on the Belgian frontier. Comstock and Gest, who are to make the production in this country, now announce that they will engage New York National Guardsmen who can ride.

Doris Keane, who will appear again this season in Edward Sheldon's play, "Romance," is in Scotland, according to a cable received here. She left Baden Baden, where she has been since the Spring, just in time to escape to Great Britain. She will sail for America about Sept. 1.

Manager John H. Gray, of the Loomer Opera House, Williamstic, Conn., whose picture was in the Popular Managers' column of THE MIRROR recently, has given up the management of the house to give his whole attention to bill-posting in future. He owns all the billboards in that city.

May Stewart closed the season in Michigan on Aug. 8, after forty-six weeks of one-night stands, and will rest at her Summer home until time for opening of the coming season, which will be at Traverse City in September. Miss Stewart has used "Romeo and Juliet," "As You Like It," and "Lucrezia Borgia" during the past season, and will add "Twelfth Night" to the repertoire for the coming tour, which will take her through much of the same territory, and farther to the South and East.

BUSINESS DIRECTORY

CASH WITH ORDER.

SCENERY

THE NEW YORK STUDIOS
FOR SCENERY AND HALLS

H. ARMBRUSTER & SONS,
Albert E. Armbruster, Emil G. Armbruster.
Scenic Artists.
Studio 240-251 W. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Experience for Productions. Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Office, 414-416 So. Clinton Street, Chicago, Ill. Best-class scenery at reasonable prices; that reputation demands. Theaters and Halls in the United States using our scenery.

THE O. H. STORY SCENIC CO., INC. (Somerville, Mass.), Boston, Mass. The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

SAMUEL FRIEDMAN, Contractor and Builder of Scenery. Office and Room 314-317 W. 39th St., New York. Telephone 1158 Plaza.

HOWARD TUTTLE, Scenic Artist, Contractor for all Stage Supplies. Asbestos Curtains, etc. 1300 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS—Uncle Tom, 75c.; Topsy, $2.50; Crepe, $2.50; Negro, 50c.; Soubrette, $2.50, $3.50, $7.00; Character and Crepe, $2.50; Grecian Bands, $2.25; Ladies' Dress, $6.00; Old Man, $5.00. Swing Supply House, Decatur, Ill.

TOUPEES AND TOUPEE LIQUID.—Everstick Toupee Liquid superior to Spirit Gum, endorsed by Arnaouts and scientists. Price by mail, 50c bottle. Toupees a specialty. Estimates. 729 6th Ave., New York city.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building. Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

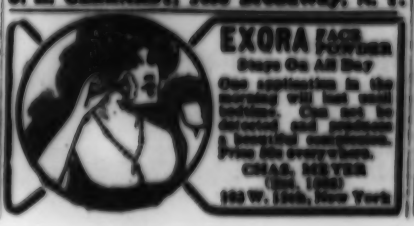
THEATRICAL PROPERTIES

SIEDLE STUDIOS, 226 West 38th Street, New York. Theatrical properties and Stage Accessories. Telephone, 750 Chelsea.

MUSIC

PARODIES.
3 Red Hot PARODY HITS for $1.
Advance Productions, Co.,
No. 1431 Broadway, N. Y. C.

GET IT NOW
THE NEW
DATE BOOK
and DIRECTORY for
Seasons 1914-15, 1915-16
Price 25 cents, by mail
J. H. GERNSEY, 1493 Broadway, N. Y.



NEW YORK THEATERS

New Amsterdam
Matinees, Wednesday and Saturday, 2:15.
KLAW & ERLANGER, Managers
ZIEGFELD FOLLIES
In the Aerial Gardens atop theatre
Evgs. 8:30
ZIEGFELD DANSE DE FOLLIES

GEO. M. COHAN'S
KLAW & ERLANGER
Evgs. 8:15; Matinees Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
As up-to-date servants, in three shows, founded on the humorous stories from the Saturday Evening Post, by Montague Glass.

W. H. FRAZER'S LONGACRE THEATRE
Matinees at 2:30, Wednesday and Saturday.
The Laughing Hit of the Century
A PAIR of SIXES
EDWARD PEPLE'S Uproariously Funny Farce

WINTER GARDEN
Every night at 8. Matinees Wednesday and Saturday at 2.
The Passing Show of 1914

COMEDY
Matinees Tuesday and Saturday 2:30.
William Elliott Announces
KITTY MACKAY
By Catherine Chisholm Cushing
with Molly McIntyre

39th St.
The Funniest Play on Earth
TOO MANY COOKS
By (and with) FRANK CRAVEN

SHUBERT THEATRE
Matinees Wed. and Sat. 2:15.
A New Farcical Comedy in 3 Acts
THE THIRD PARTY
With TAYLOR HOLMES & WALTER JONES

44th St.
Matinees, Wed., Thurs. and Sat., 2:15.
American Debut of
SYLVESTER SCHAFFER

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Permanent Stock Organization to Be Installed in Buffalo—Season to Open Aug. 31

It is particularly gratifying to note the recent announcement of G. S. Schlesinger that he is to install the Brownell-Stork Players as a permanent stock organization at the Lyric Theater in Buffalo during the coming season. The Buffalo field has long been neglected by stock managers for no apparent reason, and to-day Buffalo is practically the only important city in this country without a permanent stock company. Occasionally companies would come, play a brief engagement, and depart, with excellent profits shown for the undertaking, thus proving that the upstate city was ready for a stock company if its productions were meritorious.

That this permanent organization is bound to be popular with Buffalo audiences may be judged from the fact that already scores of letters have been received by Manager Schlesinger thanking him for his efforts in securing for Buffalo something so essential in the theatrical world.

The new company will open on Aug. 31. As Mr. Schlesinger is well known in Buffalo theatrical circles, having conducted the Academy Theater on a particularly high scale prior to his taking up the Lyric's managerial reins, playgoers may rest assured that they will see stock productions worthy in every respect. At present it is planned to present recent New York successes before they are shown by road companies. If this policy is carried out, Buffalo playgoers are in for a highly enjoyable season.

MONTREAL STOCK CLOSES

Lillian Kemble and Charles Mackay Open as Stock Stars at Salt Lake City

MONTREAL, Aug. 18.—The stock season at the Orpheum Theater came to an end on Saturday night, Aug. 1, in the usual blaze of glory. "The Conspiracy" was the attraction of the farewell week. The players were called upon for speeches and all had flowers and presents showered upon them. Flags were waved, national anthems played and everybody was in holiday humor.

Lillian Kemble and Charles Mackay closed their fourth season as leading woman and man of the Orpheum company. They with Stage Director H. Percy Meldon have been connected with this house since its first Summer stock season. Mr. Mackay and Miss Kemble opened as stock stars on Aug. 12 at the Utah Theater, Salt Lake City.

W. A. TREMAYNE.

SMILEY PLAYERS AT PHILA.

To Open at American Theater—Emily Smiley and Lowell Sherman to Head Company

PHILADELPHIA, Aug. 18.—The Emily Smiley Players are to open a season on Sept. 3 at the American Theater, in this city, according to a contract which has just been signed between Maurice Stanford, manager of the Smiley Players and William W. Miller, lessee of the American.

The company will be headed by Emily Smiley and Lowell Sherman. Mr. Stanford has also engaged the following players: Harold Kennedy, Marie T. Western, Harry J. Fischer, Charles Isard, and Virginia Hennings.

WARM WELCOME FOR ATCHLEY

KNOXVILLE, TENN., Aug. 18.—Hooper Atchley was given a warm welcome by his many friends on his recent visit home in Knoxville. Mr. Atchley has made a very enviable record in the theatrical world. For two seasons he has been juvenile lead at the Academy of Music Stock, New York city, and was a prominent member of Marie Dressler's All-Star Gambol. After the accident to Jefferson De Angelis, in which he broke his arm, Mr. Atchley played the role for the balance of the run. This Summer Mr. Atchley became leading man with the Bijou Stock company at Fall River, Mass., but the Fire Commission closed the Bijou there on July 11 and Mr. Atchley is laying off until the opening on Aug. 31.

CHARLES E. KNUTCH.

C. NICK STARK FOR DETROIT

DETROIT, Aug. 18.—C. Nick Stark, actor, journalist, ranchero, who last season played Newfoundland, Bermuda and other outlying districts as a member of W. S. Harkins's repertoire company, has returned to Detroit, after an absence of several years, and will be a member of the stock company at the Avenue Theater during the coming season. His stage experience is so diversified that he will have no difficulty in becoming one of the most popular members of the Avenue company.

FALL RIVER CO. ENGAGED

Ernestine Morley and Hooper Atchison to Head Company at Bijou Theater

FALL RIVER, MASS., Aug. 18.—Ernestine Morley and Hooper Atchison have been engaged to head the new stock company to be installed at the Bijou Theater. Other players engaged are Earl Dyer, W. Olathe Miller, F. J. Hetterick, Charles Glucker, Editha Hutchinson, Marguerite Johnston, and Maud Grafton. The players were signed through the Paul Scott agency.

NEW STOCK AT BALTIMORE

Popular Plays to Supplant Vaudeville at New Theater, Is Report

BALTIMORE, Aug. 18.—That the New Theater, long the home of vaudeville, is to shortly present a list of popular plays by a carefully selected stock company is the report in local theatrical circles. After the change has been made the Garden Theater, which is now being erected upon the site of the Stewart stables, will be used as a vaudeville house.

ERNESTINE MORLEY. *Bronson.*

Honors are thickly piling upon Ernestine Morley, who this season has become the manager of her own stock company at Waterbury, Conn., in addition to playing the leading roles in the organization. Miss Morley, who is but twenty-five years old, recently closed her season after having experienced the triumphs and reverses which are bound to follow those who sit in high places.

Her start in the theatrical profession was made with the O. D. Woodward Stock company in Kansas City, her birthplace, nine years ago. Melbourne MacDowell's road company was her next venture, then a two years' stock engagement in Fort Wayne under the direction of Wright Huntington, which was followed by an engagement at the Bush Temple at Chicago, playing second business. A trip to Winnipeg, with the T. Daniel Frawley Stock company, preceded a two and a half years' road tour in "St. Elmo," after which she returned to stock, playing a season of twenty weeks with the Harry Davis Players at Pittsburgh. W. S. Harkins then engaged Miss Morley for his Newfoundland Stock company; then came a brief season as leading woman at Wheeling, W. Va. The Lubin Motion Picture Company utilized her services for a year, until she was engaged for the Poli Stock company at Waterbury. She quickly became a popular favorite, and her engagement lasted forty-six weeks.

Her success in Waterbury encouraged her managerial ambitions, and she leased the Jacques Theater for the Summer. She will return to Waterbury as soon as the other bookings for the season can be arranged to include a stock company, which may not be until next Summer. In the meantime Miss Morley is resting at Wildwood, N. J.

NEW PRIMA DONNA AT ELMIRA

ELMIRA, N. Y., Aug. 18 (*Special*).—Mabel Harris, who has done remarkable work as prima donna of the Rorick's Theater Opera company since the opening of the opera season, retired with the production of "The Chocolate Soldier," Aug. 15, to join "Bart." She was replaced by Helen Darling, who opened in "The Enchantress" Aug. 17, and who will sing the leading soprano roles for the remainder of the season. Financially and artistically, this is the best year in Rorick's history, a state of affairs which reflects much credit on Manager Francis G. Maloney.

J. MAXWELL BEERS.

FRANCIS J. GILLEN TO CLOSE

TORONTO, Aug. 18 (*Special*).—Francis J. Gillen, who has so ably supported Miss Percy Haswell during the Summer season as leading man, leaves shortly to join his company in New York, where he is billed to appear in "Things Worth While." He leaves a host of friends behind him, who hope that another year will find him back to spend the Summer.

HUNTINGTON CO. FOR MINNEAPOLIS

ST. PAUL, Aug. 18.—Wright Huntington, St. Paul's successful stock impresario, has leased the Shubert Theater at Minneapolis for a long term and will install a stock company early in September. Charles Gunn will be the leading man.

JOSEPH J. PFISTER.

BERTHA MANN CLOSES

Bertha Mann concluded her season as leading woman at the Temple Theater, Hamilton, Ont., last week and returned to New York. She begins rehearsals shortly for the Chicago production of "To-day," in which she is to play the role of Lily Wagner.

ROY GORDON TO FORSAKE STOCK

BALTIMORE, Aug. 18.—Roy Gordon, one of the popular Poli Players, will leave the company shortly and go to New York to enter one of the new Broadway productions. Mr. Gordon has been with the Poli company since early in the season.

POPULAR MISS HASWELL

Toronto Appreciates Actress and Her Excellent Company—Benefit Performance Given

TORONTO, Aug. 18 (*Special*).—The people of Toronto have much to thank Miss Percy Haswell and her excellent company for this Summer. Their work throughout the season has made it a real joy to welcome her for her fifth year in our midst.

Last week a dramatization of "Jane Eyre" was given, and proved a delightful entertainment for the patrons of the Princess Theater, who filled the house at every performance.

Miss Haswell played the title-role in a dignified and convincing manner. Francis J. Gillen's impersonation of Lord Rochester was simply admirable and proved again his powers of presenting a character in the way the author intended. Little Violet Dunn as Lord Rochester's ward, Adèle, was absolutely natural and showed marvelous talent for one so young. Frances Murdoch as Mrs. Fairfax lived up to one's conception of the part. Angelo Ogden and Sylvia Starr as Georgina and Mrs. Read were very good. The part of Achille De Leon as played by Guy D'Ennery provided a much appreciated touch of fun.

A successful benefit performance of the play was given on Aug. 11 in aid of the hospital ship the women of Canada are equipping. In a most apt speech Miss Haswell assured the audience of her sympathy with the cause, and her happiness, as an American woman, in being able to show in a practical way her wish to cement the friendship and goodwill always existing between the United States and Canada. It was truly a gala day, not easily forgotten by all present.

R. L. D.

NEW POLICY AT ST. LOUIS

Dramatic Co. in Conjunction with Musical Comedy Co. at Park and Shenandoah Theaters

ST. LOUIS, Aug. 17.—The management of the Park Theater Musical Comedy Stock company will initiate a new policy to go into effect early in the Fall. A dramatic stock company will be organized. Messrs. Ryan and Sinclaire have already departed for New York to select the cast. These two companies will alternate at the Park Theater and the Shenandoah Theater, playing a week in each one respectively. This arrangement allows the companies to appear in the same play two weeks.

The Shenandoah Theater is on the south side and the Park in the west end. Both were formerly vaudeville houses.

V. S. WATKINS.

NEW STOCK AT SPOKANE

George J. Mackenzie to Install Company Now at Seattle in American Theater

It is announced that George J. Mackenzie, Klaw and Erlanger's Northwestern representative, has taken a lease on the American Theater and will bring here the stock company now playing in the Metropolitan at Seattle. The change will be made in a few weeks. Dwight Meade and Alice Fleming are leading man and woman of the company.

W. S. MCCREA.

WHITFORD KANE AT LYNN

Whitford Kane, who is to be a member of the Little Theater repertoire company in Philadelphia the coming season, has joined the Lester Lonergan company at Lynn, Mass., for a few weeks of stock, his first experience in this line of work.

ROMA READE CLOSES AT MONTREAL

MONTREAL, Aug. 18.—The Roma Reade Stock company, which closed its season at the Grand Theater on Aug. 1, has gone to St. Albans, Vt., for a brief engagement.

CHRIS BROWN ACTIVE

Chris O. Brown is installing a stock company in South Norwalk, Conn. Daniel Jarrett has been engaged as leading man. Harry Sedley will be director.

FALL RIVER CO. TO OPEN SECOND SEASON

FALL RIVER, MASS., Aug. 18.—The Bijou Stock company will open its second season on Aug. 31, with what is expected to be one of the strongest and best stock companies ever seen in this city.

W. F. GEE.

THERESA MARTIN STOCK CO. OPENS

IOWA FALLS, IA., Aug. 18.—The Theresa L. Martin Stock company opened its new season at the Cecil Theater, in Mason City, on Aug. 8, and will play Iowa dates for several weeks.

FRANK E. FOSTER.

J. C. Criddle has resumed his duties as manager at Poli's Theater, Worcester. William H. Dehlman, the former manager, is to replace Adelmo Vanni in Scranton.

STOCK NOTES

Joseph Granby has left the cast of "Innocent" to return to stock.

Miss Edna Hibbard was playing the lead last week in Hartford at Poli's Texas. This is the sixteenth week of stock.

Herbert Hayes has been engaged as leading man with the Poli Stock company at Hartford, to open Aug. 24.

John J. Carroll will remain as second man of the Poli Stock company at Hartford, Conn.

Helena Rapport closed in Worcester with the Poli Stock company, Aug. 15, after twenty weeks as second woman.

Charles Harris has been engaged for second business at the Auditorium Theater, Lynn, Mass.

Harry Andrews is being shifted from Poli's Baltimore house to Poli's, Washington, for the season.

Ada Sherman has begun rehearsals at Poli's, Washington, as the regular character woman.

Alfred Cowles has engaged Gertrude Clements for his act, "Allan Irish Tonic," to play the Loew time.

Margaret Slavin opened in the Poli Stock company, Worcester, Mass., Aug. 17, as second woman.

Maude Grafton (Mrs. Clyde Bates) returns this season to the Bijou Theater, Fall River.

Jack Chandler has been re-engaged by Malley and Denison for their stock company at the Colonial Theater, Lawrence, Mass.

Leonora Bradley, after being in town for a few days, was engaged for the Park Theater Stock, St. Louis, for the season.

Paul Anderson and Madeline Delmar, popular members of the Schiller Stock company at Bayonne, N. J., are playing in vaudeville in "The Light from the Chapel."

Malcolm Blevins and his Western stock company, a traveling organization, has just completed a Summer season of twenty weeks to successful business in the Middle West.

Margaret Bourne was specially engaged to play the leading role in "The Lion and the Mouse" with Edmund Breese during his recent starring engagement with the Majestic Stock company in Boston.

Lizzie and Bert Johnson, who have been members of the Shea Players at Wildwood, N. J., since July 6, have gone to Penn Yan, N. Y., to open with Charles H. Rockham's Chicago Stock company for the season of 1914-15.

Susanne Jackson, the leading woman at the Hudson Theater, Union Hill, has been re-engaged and will probably complete the season at this theater before beginning her season in the new production scheduled for her.

Fred C. House closed a successful Summer season, Aug. 15, with the Harry Davis Players, Grand Opera House, Pittsburgh, in the part of Karl Dempeter in "Men," H. S. Sheldon's new play, which was given its initial performance by the Davis company.

Stanley G. Wood closed a successful Summer season of fourteen weeks with the Clark-Brown Stock company at Hamilton, Ont., on Aug. 15, and is at liberty for the coming season. Last Summer Mr. Wood played Bob Reynolds in "Fine Feathers," under the management of H. H. Frazee.

Frank Shannon completed eighty weeks of continuous performance with Washington, D. C., stock companies on Saturday night, Aug. 8. He became a member of the Columbia Players at the Capitol over two years ago, and after their season closed joined the Poli company, with which he has remained ever since.

STAGE NOTES

Fay Wallace, whose place in "Twin Beds" was filled temporarily by Madge Kennedy, whom Mr. Brady loaned for the part, is recuperating from her nervous break-down and returned to the cast Aug. 15.

After several weeks on the lakes in Indiana, Dave Heilman opened with "Alma, Where Do You Live?" at South Chicago, Ill. The company is booked until next April in the Central and Western States. Mr. Heilman will be in advance and his wife (Pauline Le Roy) appears in the play.

Fannie Ward has cabled to the British Admiralty that they may have her London house, 8 Berkeley Square, which is in the immediate vicinity of the homes of the Duke of Northumberland, Lord Northcliffe, and the Earl of Rosebery, as a hospital or home for soldiers or sailors convalescing from wounds.

Nance O'Neill was the guest of honor at a grand open-air performance of the Imperial Grand Opera company in "Faust," July 31, at Hyannis, Mass. Orville Harrold sang the title-role. Miss O'Neill delivered an address on open-air performances. The affair was for the benefit of the Students' Loan Fund, State Normal School, of Hyannis.

The recent published reports that Jennie Lamont, the Irish character actress, long associated with Chauncey Olcott, was found wandering on the streets of San Francisco in a dazed and helpless condition and afterwards taken to a sanitarium, are absolutely without foundation. The only basis for such a report could have arisen from some one using her name. She is at present in the best of health and thoroughly enjoying the simple life at her Summer home in Stamford, Conn., preparatory to a long engagement with the Miller-Olcott forces.

Samuel Lehman, who has just returned to New York after a season as musical director of "The Passing Show of 1913," has been appointed to take charge of the orchestra at the Forty-fourth Street Theater for the engagement there of Sylvester Schaffer and his European company. Mr. Lehman was formerly musical director of the Winter Garden, and for the last two seasons has had charge of the principal Winter Garden attractions on tour.

ST. JOSEPH WELCOMES PRYOR HOME

St. Joseph, Mo., Aug. 18 (*Special*).—"Arthur Pryor, St. Joseph—Home," was the way the great bandmaster registered at the Hotel Robidoux upon his arrival here on the 9th for a week of concert by his band at Lake Contrary, and his townsmen have lost no opportunity to impress on his mind that he is home and mighty welcome. A "Home Coming" committee of prominent citizens met him at the train (not forgetting the M. P. man and his camera), and he is now in the midst of a series of social and public functions arranged in his honor.

His opening concert on Sunday, the 9th, was interspersed throughout the programme with presentations. First, ex-Mayor A. P. Clayton, representing the local Musicians' Union, presented the bandmaster with a gold-mounted baton made from wood taken from the first house built in St. Joseph. Next, G. L. Swick, acting for the Boosters' Club, made Arthur Pryor a life member of this organization, he being the fifth man to be made a life member and sharing the honor with Dave Montgomery, Al. Fields, Fred Stone, Harry Lauder, and Charles Comisky.

Walter W. Head, speaking for the Mella Temple of the Shrine, welcomed Arthur Pryor home and presented him with an immense basket of roses.

A pretty feature of the afternoon concert was the reading of the following poem, written by Mrs. John D. Richardson to Arthur Pryor:

St. Joseph proudly claims you!
Of St. Joseph you're a part.
You have a place right here with us
In each and every heart.
We feel the big world needs you.
As it needs all gifted men.
We're more than pleased to lend you.
But we want you back again.

We want to hear your music.
And we want to hear your hand.
We want to see you face to face!
We want to grasp your hand.
We want to have you near us!
We feel you are our own.
There's just one Arthur Pryor.
He's master of harmony.

JOHN A. DUNCAN, JR.

CHANGES IN PLAINFIELD THEATERS

PLAINFIELD, N. J., Aug. 18.—Announcement has been made by Harry S. Sanderson, of the firm of Proctor and Sanderson, that the Plainfield Theater has been turned over to William J. Counihan at the expiration of the Proctor lease, which expired Aug. 15. Although Proctor and Sanderson had the option of a five-year renewal, they had decided to concentrate their efforts on their other house in Plainfield, where moving pictures are now being run, and will go back to their old scale of prices, 25 cents down, and run high-class vaudeville in conjunction with feature photoplays. The vaudeville will start about Sept. 1.

Mr. Counihan will make extensive improvements in the Plainfield, having the house ready for the first attraction, which opens the season the last week in August.

The Astor Theater has been sold to a Paterson (N. J.) concern, which will immediately remodel and redecorate the building, but the alterations are so extensive that it will be impossible to open this house until the first of the year.

Proctor and Sanderson have already given up their house at Perth Amboy, which for the last five years has been leased from W. J. Counihan.

Mr. Counihan will continue to keep this house open, using moving pictures for the attraction.

PAUL R. COLLIER.

ELMIRA HOUSE TO SHOW BURLESQUE

ELMIRA, N. Y., Aug. 18 (*Special*).—The Lyceum, heretofore an exclusive legitimate house under the management of H. Reis, has become a member of the Progressive Burlesque Wheel and will offer burlesque the last three days of each week, splitting with Wilkes-Barre. Legitimate attractions will be booked for the first half.

J. MAXWELL BEMUS.

GEORGE H. SUMMERS
Dramatic Director
STOCK—PRODUCTIONS—VAUDEVILLE
Knickerbocker Theatre Building, 1400 Broadway 'Phone Greeley 167

EDWARD C. WOODRUFF
Leading Man
Maude Leone
STOCK FEATURE
Engaged

RICHARD COKE
English Juvenile and Light Comedian
Invites American Offers Address Dramatic Mirror

HARRY J. LELAND
STAGE DIRECTOR
Ed. Redmond Stock Co. • • Sacramento, Calif.

LOUIS LEON HALL
LEADING MAN
LAKE CLIFF CASINO DALLAS, TEX.

THURLOW WHITE
Leading Man
AT LIBERTY Actors' Society

LILLIAN RHODES
LEADING WOMAN
At Liberty for Stock or Production Address Mirror Office

MAURICE TUTTLE
SCENIC ARTIST
Poli Stock Co., Washington, D. C. Season 1914-15

ARTHUR RITCHIE
Columbia Players *STAGE DIRECTOR* Washington, D. C.
Invites Offers for Next Season

CHARLES CARVER
LEADING MAN
Keith's Stock Toledo, Ohio

GEORGE ALISON
AT LIBERTY
Address 116 East 19th St.

The GREAT AMERICAN PLAY

A Department to Aid its Creators and Foster its Friends

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

MRS. GERTRUDE HANDRICK is credited with the idea of "Portly" Pomposity's Philanthropy," which was produced at the Cleveland Theater, Cleveland, O., by the Women's and Girls' Protective League, Aug. 15. It was put in stage form by Mrs. Cornelia Hutchison. The play is in three acts and details the story of Polly Patches, the illegitimate child of Mr. Pomposity, a wealthy mill owner.

DION CLAYTON CALTHROP, author of "Shadowed," has written a one-act play entitled "The Gate of Dreams."

FREDERIC S. ISHAM, whose novel, "A Fool and His Money," was dramatised by Warren H. Townsend, has essayed playwriting himself with a "non-equine gallop in three heats," called "Get Ap."

HARRY KEMP, the poet, has a play in four acts called "Judas." It is published by Mitchell Kennerley, New York.

WILLIAM NORTHROP MORSE, whose play, "Peach Bloom," was published by the Sociological Fund of the *Medical Review of Reviews* as one of the earliest and most worthy of the "physiological" dramatic compositions, has collaborated with his wife, Margaret Hincks Morse, on an original American comedy in three acts, entitled "The Land of Sunshine."

EDNA BRUNS, formerly leading lady for Francis Wilson, recently completed a comedy in three acts entitled "The Maestro."

HUGH RETICHER, the scenic artist, has collaborated with his wife, Beatrice Reticher, an actress well known in stock work, on a melodramatic-comedy in one act. It is named "Mexico—1914."

CHARLES GODDARD seems to have an inexhaustible capacity for writing sketches. Four recent ones are "The Walled-up Lady," "The Lady Smuggler," "Mollie and the Movies," and "Western Ways."

RICHARD HARDING DAVIS has recorded some of his observations while war correspondent for the *Tribune* during the recent Mexican trouble, in a one-act piece called "Peace Manœuvres."

ROBERT BAKER, who collaborated with John Emerson on "The Conspiracy," and Grant Stewart, who frequently assists William Collier to write vehicles, are the authors of "The Plant," a comedy-drama in three acts, which is not to be confused with the early title of "The Dummy."

WALTER HOWARD, whose big romantic spectacle, "The Story of the Rosary," is to be produced in the early Autumn at the Manhattan Opera House as given at the Drury Lane in London, wrote most of the piece while on a visit to this country two years ago. The finishing touches were given during his trip home on the steamer.

AVERY HOPWOOD, author of "Clothes," "Nobody's Widow," "Miss Jenny O'Jones," and several other plays, confessed, in a recent article, that his real ambition is to write novels, but every time he's ready a manager accepts a play. Hard lines!

HORACE ANNESLEY VACHELL'S play, "The Rapper," that has been accepted by Cyril Maude, as announced in this column some weeks ago, is not a dramatisation, but formed the basis of a book which Mr. Vachell, who is well-known as a novelist, wrote soon after he completed the acting script. The play is now called "Quinneys." Mr. Maude has had an option on it for some time, and recently paid $500 to hold it until he had an opportunity to produce it. It is said that he intends to produce it as a try-out in London before coming to America, just as he tried his luck with "Grumpy." He is most enthusiastic over the old man part which the play provides, that of the keeper of a curiosity shop.

FRITZ WILLIAMS, who is playing the lawyer in "A Pair of Sixes' at the Longacre Theater, wrote the book and lyrics and composed the music of a maritime operetta in two acts, entitled "Our Sister Clubs," which was recently produced by the Manhasset Bay Yacht Club, at Port Washington, L. I. A feature of the presentation was the appearance of six well-known society women, each representing a well-known yacht club.

DRAMATIC PLAGIARISM—II

Why It Is Unprofitable for Managers to "Lift" Plays, and How They Gain with "Borrowed" Situations

BY far the greater portion of play claimants are obscure people. That is popularly believed to be the reason why they are robbed. The real reason in most authentic cases is just what their obscurity implies—they are incapable. If they were able writers, their plays would show it; and this much is certain: if a play is good enough in any reputable manager's eyes for production, he will not try to steal it. He will make terms directly with the author or the author's agent, for to arrange for some well-known—which implies capable—dramatist (whose reputation would be jeopardised) to steal it, would cost him many times the expense of legitimate contracts, together with the added danger of punishment if caught. It is only when the play needs serious alteration, and another more expert dramatist has to be employed to make it, that plagiarism is likely. Nearly every professional playreader has felt the pity of seeing a good dramatic idea go to waste simply because the author is incapable of ever doing anything with it.

The proper thing for a manager to do when he finds an idea of this kind, is to make a fair proposition to the author for its purchase. And that author should be able to see the justice of reasonable recompense for something that in his own hands would be financially unproductive. But, more's the pity, he cannot often see it in that light. If he could, he might be able to write plays, and such an arrangement would be unnecessary. Most of the authors are victims of a fallacy. They cannot see how one portion of a play may be good and the rest worthless. That is, they see it in somebody else's play, but not in their own. And when they learn that they have one idea of value, their demands for compensation reach ridiculous heights. A woman, said to have sobbed around a manager's office for a long time because he paid her only $300 for an idea included in one of the biggest successes of a season past, will probably never be able to see that her own version of the idea, if produced, would (it is likely) fail dismally, and that she was paid all that the idea was worth. But of course, the seriousness of real plagiarism, where the matter is taken without authority and without recompense, is not lessened by the obscurity of the plaintiff.

Even after an idea is appropriated, there still remains the great labor of making it dramatically effective. Most of these authors who use other people's ideas do something distinctive to them that makes them live. But this touch of individuality cannot make theft a proper thing. It often happens that a manager claims a lion's share of the royalties, because, if he had not "fixed" the play, it would not have succeeded. Where that is really true, an author should certainly acknowledge it, and many times does so. "Small royalties and success, or large royalties and fail," is the ultimatum of these managers; and what playwright would not prefer half the loaf to none? But upon no ground has a manager a right to appropriate an author's play, no matter how much finer he makes it, or how great a success it may be after revision at his hands. As long as there is a single spark of the author's work remaining, he should be given full return. Even the possessor of the philosopher's stone would have no right to steal lead for the purpose of transmuting it to gold.

The plaintiff with genuine grounds is a rarity. But seldom does the claimant appear who has not absolute (however blind) faith in the justice of his contention. Sharks are far in the minority, particularly as the copyright laws stand now.

It was once possible to secure copyright by filing the title alone; but that opening for people deliberately practising fraud was done away with in the act of March 4, 1909. The most recent law provides that if an author desires Government record, a complete copy of his play must be filed at the Library of Congress, Washington, D. C. Copyright is simply a registration. It means "prima facie" evidence that a copy has been deposited there at that time. For protection of a play, when plagiarism is discovered, recourse must be had to a court of law—a civil court. The well-known "Heir to the Heorah" case has been some seven years in settling, and it is not settled yet. In the seven years, the plaintiff, Henry Damm, and the defendant, Kirke La Shelle, have died, and the suit has been carried on by the widows as proxies. Now it is held that Henry Damm should not have sued La Shelle, the manager, but Armstrong, the playwright. When question arises, copyright must be substantiated in court.

This does not by any means imply that it is impossible to secure justice. It proves, however, how sound the contention must be and how serious both charge and offense are. Justice is often long coming; but it arrives eventually by hook or crook—quite often by crook.

It is an important step forward in national honesty to detect plagiarism wherever it occurs. Even where the injured party cannot appear to claim damages, it is a public duty for discoverers, not directly concerned, to uncover it. The showing up of literary thieves will be a great incentive for original work, and will tend to discourage the maintenance of a rehashed average.

Every once in a while critics do really discover plagiarism in some new production—despite the frequent false alarms—and soundly berate the author for it. But it happens that many producers and stage directors have a fashion of strengthening plays with "borrowed" lines and situations. They would rather put in something proven to be good, than to invent new matter about which there is doubt. But they take care that their thefts will go unpunished at law. For instance, a certain small producer ordered the author of his piece to provide a situation from one of the old "nigger" acts, upon which the copyright had run out, rather than imitate one from a later piece where the injury would be actionable. A couple of years ago Preston Gibson produced a play wherein some one or other found a few of Wilde's scintillating lines, and denounced Gibson in no uncertain terms. Gibson appeared before the curtain on the second night, and replied, dealing humorously with his detractors, and "justifying" himself by the usual references to Shakespeare and Molière. Now, those lines may have existed there by Gibson's authority, or they may also have been placed there by some one else, as witness this: Charles Klein and J. I. C. Clarke wrote a play that was produced by Henry Miller in Philadelphia. A local paper discovered that the last act corresponded to an act of "Camilla's Husbands." Miller promptly appeared, assuming entire responsibility, and arguing producer's license. Miller may have been a martyr, practising a graceful way to get out of it; but, likely enough, he spoke truth.

Producers may be innocent sufferers, because they cannot well be expected to know the sources of the plays they handle. "Paid in Full" is believed to have caused difficulty for its producers in being an adaptation of an English story, and "The Easiest Way" was played amid rumors of much the same character. In both these cases, the position of Eugene Walter, the dramatist, was easily defined and arranged.

ARTHUR EDWIN KROWS.

SEDLEY BROWN, the stage director, has written a sketch that he calls "a romance of the underwear." The title is "Within the Slaw."

THE BOOK STALL

Important Facts About the New and Forthcoming Dramatic Publications Given at a Glance

"THE YOUNGER GENERATION."—Comedy for Parents in Three Acts. By Stanley Houghton. New York, Samuel French.

"THE FLESH AND THE DEVIL."—Drama in Three Acts. By Granville Fulton and T. H. Walther. Torquay, the Devonshire Press.

"PUPPETS OF FATE."—Drama in Four Acts and a Prologue. By Alice Elizabeth Lavelle. Boston, the Gorham Press. (American Dramatists Series.)

"TO-DAY."—A Novel. By Richard Parker. From the Drama by George Broadhurst and Abraham S. Schomer. New York, the Macaulay Co. $1.25.

"AT BAY."—A Novel. By Page Philips. Based on the Drama by George Scarborough. New York, the Macaulay Co. $1.25.

"CONTINUOUS VAUDEVILLE."—By Will Martin Cressy. With illustrations by Hal Merritt. Boston, Richard G. Badger. $1.

"THE TRUE ADVENTURES OF A PLAY."—Being a History of "D'Arcy of the Guards." By Louis Evan Shipman. New York, Mitchell Kennerley. $1.50.

"WILLIAM VAUGHAN MOODY."—By Edwin Herbert Lewis. Chicago, Chicago Literary Club.

"SHAKESPEARE STUDY PROGRAMS."—The Comedies. By Charlotte Porter and Helen A. Clarke. Boston, Richard G. Badger. $1.

"SHAKESPEARE STUDY PROGRAMS."—The Tragedies. By Charlotte Porter and Helen A. Clarke. Boston, Richard G. Badger. $1.

"MANKYND."—A Morality Founded on and in Much Part Taken from "The Castell of Perseverance," About 1444 A.D. By Francis Hartman Markoe. New York, the Premier Press.

"PAGEANT OF NEW HARMONY, IND."—Closing the Centennial Celebration, June 6-13, 1914, of the Founding of New Harmony, Ind. Book of Words by Charity Dye; Manager, W. V. Mangrum; Director, Mrs. Mary H. Planner; Historian, Mrs. Nora Fretageot. Indianapolis, the Hollenbeck Press. 25 cents.

In Foreign Languages.

"TROMPE-LA-MORT."—Drama en Onze Tableaux. Tiré du Roman paru dans le *Petit Parisien*. Paris, P. V. Stock.

"LE MILLION."—Pièce in Cinq Actes. Par Georges Berr and Marcel Guillemand. Paris, P. V. Stock.

"QUISIANA."—Lustspiel in Drei Akten. Von Heinrich Ilgenstein. Berlin, Concordia Deutsche Verlagsanstalt, G.M.B.H.

"IM KLUBSESSEL."—Lustspiel in Drei Aufzügen. Von Karl Roessler und Ludwig Heller. Soufflerbuch Nach den Aufführungen am Berliner lustspielhaus. Leipzig, P. Reclam, Jun.

"DAS DEUTSCHE THEATER UND DRAMA IM 19. JAHRHUNDERT."—Mit Einem Ausblick auf die Folgezeit. Von Wilhelm Koech. Mit 57 Porträts nach Originalzeichnungen von Max Zöllner. Leipzig, Dyk.

"EN LISANT MOLIÈRE."—L'Homme et Son Temps. L'écrivain et son Oeuvre. Paris, Hatchette et Cie.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
J. E. NASH, 1562 B'dway (cor. 47th St.), N. Y.

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO. 542 So. Dearborn Street CHICAGO, ILL.

MARY ASQUITH
Play Broker
Latest Releases for Stock
145 West 45th St., New York

The Dramatists' Play Agency
145 West 45th St., New York
American Authors Representatives
PLAYS FOR PRODUCTION; PLAYLETS FOR VAUDEVILLE

WASHINGTON

Columbia Players Conclude Season With "The Marriage of Kitty"—Poli Players Score

WASHINGTON, Aug. 17 (*Special*).—With the current week's offering, the Columbia Players have entered into their nineteenth and concluding bill of the Summer stock season at the Columbia Theater. The season has been most gratifyingly successful to the management and players in the continued large attendance and praiseworthy appreciation extended the members of the company for their thoroughly artistic work in a weekly change of diversified presentation. The closing bill is "The Marriage of Kitty," a most excellent performance throughout, following a splendid presentation, during the past week, of "The Butterflies." Arthur Ritchie, for the past three seasons stage manager and this season's play producer, has scored a solid success in his new line of work. Following the closing of the stock season, the regular season immediately commences. Lyman H. Howe's Travel Festival will occupy the Columbia for three weeks, to be followed by Anselis Kellermann in "Neptune's Daughter."

The Poli Players, in the Clyde Fitch play, "The Woman in the Case," was the admirable offering of the past week with Isetta Jewell achieving a triumph in the exacting Blanche Walsh role, with the three other prominent parts strongly interpreted by Lucius Kent, the "woman in the case"; Carl Bringhurst as the bombastic Dudley D. Corbett as the lawyer, "Granjark" is the current week's attraction.

The Poli Theater management announces that the report to the effect that the company would close during the last half of August and the first two weeks in September is absolutely without foundation. It announces that the Poli Players is a permanent all-season attraction, and that there is no contemplated change in that policy.

The combined artistic strength of leading members of both the Poli and Columbia Players participated in a programme of unusual excellence, Sunday night, Aug. 9, at Poli's, for the annual benefit tendered to "Biz" Walker, the Poli stage hand, who was crippled for life a year and a half ago, when he was a victim of an accident, being caught under falling scenery.

The Belasco Theater commences the season's operations Monday, Aug. 24, with a preliminary season of photo display of the Kleinschmidt-Carnegie Museum, Alaska, Siberia, Arctic Hunt Pictures, recently exhibited at the American Museum.

George Peck, manager of the Gayety Theater, is back at his desk after a pleasant Summer vacation at his home in Martinsdale, New York. The opening attraction was "The Theatrical Operating Company's" presentation of The Honeymoon Girls Burlesquers in the musical comedy "The Girl, the Man and the Widow," featuring the comedian Phil Ott, crowding the opening, twice.

JOHN T. WARDE.

EDMONTON

"Kitty MacKay" Opens Western Canada Theaters, Ltd.—Lyceum Offers "Easiest Way"

EDMONTON, ALTA. (*Special*).—Empire Theater; The Western Canada Theaters, Ltd., formally opened the season of 1914-15 with "Kitty MacKay" Aug. 13-15, presenting Marjorie Murray in the title-role. Others in the company are: Bernard Thornton, James Pinlayson, Eleanor Daniels, Wallace Erskine, Marie Stuart, Harriett Ross, and Rule Pyott. Grace Russell's Merry Minstrels Make Aug. 16-19. Good business. Guy Bates Post and company in "Omar, the Tentmaker" Aug. 17-19.

Pantages Theater; Harry Carroll, at one time producing director of the Permanent Players at the Lyceum Theater and Ethel Corier, leading woman of the same company, were given a hearty reception the week of Aug. 10. They presented a dramatic sketch, called "Smithy and the Re." The headline attraction was "The Kingdom of Dreams," featuring Mattie Townsend and Ione Gleason. Edward Gage composer of the music, directed the orchestra. Others: Gray and Peters, cyclists; Barty and Laight, "Woman As Is"; Jones and Johnson, comedians, and the Acme Four, singers. Big business.

Lyceum Theater; The Lyceum Players presented "The Easiest Way" the week of Aug. 10. When Irene Lorimer the second lady week as Fay in "Fay o' My Heart," again won favor. Florence Darling scored as Ella. Margaret Marion, Donald Grey, and Edward Tisse are additions to the cast. Good business.

Richard Frazier, whose work with the Lyceum Theater company, was the occasion of frequent mention in these columns, closed Aug. 8, to join a stock company in San Francisco. Fannie Keeler, also of the Lyceum, has gone to the Pacific Coast for a much-needed rest.

The Empress Theater is doing biz business, showing the K. and M. Biograph Company's films, featuring among others, "The Fatal Wedding," "Seven Days," "Lord Chumley," "The Billionaire," "Stronghart," "Woman Against Woman," and "Man's Enemy." The house scored a "go" last week by showing moving pictures of the wars where countries are in conflict in the European War.

John Hasse, manager of the Bijou Theater, is making his house more popular every week by added novelties, such as the country store, ball driving contests, and amateur tryouts.

The Edmonton Exhibition and Summer Race Meeting Aug. 10-15 was a success in every way. The fair was formally opened by Hon. Frank Oliver, M. P., formerly Minister of the Interior of Canada, assisted by his Hon. Lieutenant-Governor Bulyea, of Alberta. W. J. Stark, manager of the association, received congratulations on all sides. Every department was complete. The exhibits were larger and more numerous than in 1913. The live stock judges were: John A. Boag, Queensville, Ont.; Robert Graham, Toronto; Dr. G. H. Routledge, Lambeth, Ont.; William Grant, Regina; Captain T. E. Robson, London, Ont.; A. C. Binns, of Alta, Ohio, and J. W. Richardson, of Caledonia, Ont.

AUGUST WOLF.

VANCOUVER

VANCOUVER (*Special*).—Lawrence D'Orsay is with us at last. His visits here are altogether most enjoyable; but the only trouble is he doesn't come often enough. His was a brilliant opening at the Empress Aug. 3; "The Earl of Pawtucket" served to reintroduce the star as well as to satisfy the most captious critic, and proved the wisdom of Lawrence and Shannon, the executive managers of the Lawrence Players. As Lord Cardington, Mr. D'Orsay was his inimitable self and therefore was a positive delight. Miss Maude Leone was most attractive as the object of Cardington's visit to America. All of the Lawrence Players had congenial roles, making the production worth many times the price of admission. Mrs. Dot is underlined Aug. 10.

Lucille Mulhall headed a fine bill of vaudeville at Pantages Aug. 3-5.

Marcus Loew assumes control of the old Orpheum Aug. 10, and will be hereafter known as Marcus Loew's Theater.

Guy Bates Post is announced to appear at the Avenue, Aug. 18-20, in "Omar, the Tentmaker." This theater is now under the direction of John Cort.

Business at the moving-picture houses is improving. "The Million Dollar Mystery" is attracting the most attention. It is at the Rex.

Messrs. Lawrence and Shannon are to send Lawrence D'Orsay on a tour through Canada, starting Aug. 14. He will use "The Earl of Pawtucket" and "The Embassy Ball" in his repertoire. He opens at Victoria.

MINNIE M. RUSSELL.

BOSTON NOTES

Theatrical Conditions Generally Satisfactory—Moving of Majestic Players?

BOSTON, Aug. 18 (*Special*).—The houses now open are doing well. Last night the Majestic was packed when Nance O'Neil appeared in "Leah the Forsaken," supported by Wilson Melrose and Walter Walker, especially engaged for this play. Her success in "Camille" last week at the same house was what was expected. And she had an excellent Armand in Alfred Hickman, who was highly praised by all the reviewers.

The variety houses, Keith's, the Orpheum, and the St. James, are always crowded; the return engagement of Under Cover, at the Plymouth, is attracting people to that playhouse, so that present conditions in Boston theatricals are very satisfactory for the five theaters named.

The success of the company at the Majestic has started all kinds of gossip. One story was that the company was to move across the street to the new Wilbur, but this story was "killed" when William Hodge in "The Road to Happiness" was announced to open the latter house on Aug. 31. Then Dame Rumor shifted the Majestic Players to the Boston Theater, but if the opera scheme, which is in the air, materializes, the venerable playhouse will have a season of opera to forestall Mr. Russell and his singers. The performances at the Boston Opera House last season were so generally unsatisfactory, and there was so much complaint by the subscribers, that a short season of opera at the Boston Theater, if the singers were at all competent, would doubtless pay, especially if prices were lower than those at the Boston Opera House.

The popular farce, "Over Night," opens the Castle Square on Aug. 31. Great secrecy has been maintained as to the plans for the coming season. It is believed, however, that sweeping changes will be made among the players and employes, but the names of the new people have not been made public. Donald Meek, formerly the Castle Square's comedian, is to be head of a company at the Suffolk Theater in Holyoke, Mass., opening on Aug. 24 in "Broadway Jones." With him will be Mr. and Mrs. Fred Ormonde, for years favorites at the Castle Square.

The Majestic begins its regular season next week, with Alice Hegeman in "The Model Maid," a new musical comedy, and the Colonial opens with the charming Miss Hajos in "Sari." On Aug. 31 the Plymouth puts on "Along Came Ruth," and on that date the Shubert opens with "High Jinks." Several announcements were made regarding "The Dancing Duchess" at the Shubert, but it will probably not be seen here for many months.

John Snyder, a Unitarian minister at Manchester, who wrote the play, "As Ye Sow," died at his home last week.

Another death that interested all Boston playgoers was that of Isabella Evesson, formerly leading woman of the old Boston Museum Stock company.

The war has hit several men prominent in theatrical and musical circles here. There was much anxiety as to the safety of Charles J. Rich, manager of the Hollis Street Theater, but he and his family are now reported at St. Moritz, Switzerland. Fifteen members of the Boston Symphony Orchestra, who have been touring Europe, are safe in Naples. Some of the most important members of the orchestra are likely to be absent from their accustomed places, as they are liable for military service.

John B. Schoepel, manager of the Tremont Theater, is said to have been approached by representatives of the German Government who wish to buy his yacht, *Avocet*, a 100 feet in length propelled by gasoline engines. Meanwhile James Gilbert, the coach of the Vincent Club, is having a fine time in his native Scotland, and forgetting all about the troubles on the Continent.

FORREST ISLAND.

ST. CATHARINES

ST. CATHARINES, ONT., CANADA (*Special*).—The "Grand," after being dark for the past few months, opened, Aug. 13, with the Rose Black comedy company appearing in three-day runs of "The Ocean Wave" and "The Butterflies"; good business for the first three days. The company manager, T. Quentin, of Montreal, is alleged to have disappeared with the company funds, stranding the chorus of fifteen "ponies," ranging in age from 16 to 18. Their baggage seized by the hotel. They had a good engagement at Erie, to which place they will be sent by public subscription. The jump here was a 250-mile one from Montreal.

General theater business has deteriorated just one half since the war started, due to the inability of the houses to get the patrons from the streets; while the Grand has lost practically all its stage hands through being called out as militia to guard the great Welland canal against dynamiting.

Richard Lester, who acted as manager of the Berlin Grand last season, has returned to the stage again, this time with R. W. Marks's Stock company as comedian. Manager Odlum has booked an excellent list of the best road companies for the coming season, which should be a banner one in St. Kitts.

CLAYTON R. BROWNE.

Want Permanent Stock Location
for
HIMMELEIN ASSOCIATE PLAYERS
Featuring Miss Besse Dainty
Western city preferred. Company organized and can open Labor Day
JNO. A. HIMMELEIN, Sandusky, O.

AT LIBERTY
CHARLES SQUIRES
Columbia Players SCENIC ARTIST Washington
New York address: United Scenic Artists' Association, 267 W. 34th St.

WANTS

CASH WITH ORDER:
20 words, or less, cost 25c. Additional words 1c. each. Copy must reach us by Monday a. m. for insertion. Proof of charge, on request.

A CLEVER Pianist and Singer (combined) as Partner with Character Actor giving Entertainments in Hotels (evenings only); steady work. Members, August, Mountains, September. Address Gilmah, Stratford Inn, Avon, New Jersey.

FOR SALE—Fully equipped Scenic Studio. Cash or terms. Exceptional proposition for good artist. Pacific Coast Scenic Studio, 362 Front Street, Portland, Oregon.

FOR SALE—Sacrifice, Dye Scenery; Interiors, Exteriors, Bill, Prop, Cut, Transfer, Pictorial printing; Sparks Adrift, plays. Garland Gades, Roosevelt, N. Y.

KIF—Paper not legal, will agree to pay absence. Anxiety terrible, please write Tub. If not me.

PARODIES. Parody Sheet, No. 1, 8 Big Parody Hits, brand new, 25c. Vaudeville Producing Co., No. 1431 Broadway, NEW YORK CITY.

PROMINENT DRAMATIST, author of a score of fortune-making successes, invites correspondence with stars or managers desirous of plays of distinction, written specially to exploit individual talent, or on original lines. P. Y., care of THE MIRROR.

SKETCHES—Four new up-to-date sketches. Call and read them. Miller, 321 Longacre Bldg.

WANTED—Nursery Rhyme Character Costumes, Animal Outfits. Also elaborate Fairyland Transformation. Second hand. State lowest. Give particulars. Address Baton, care DRAMATIC MIRROR.

WANTED—Educated, Refined and Experienced people for legitimate drama. State all with photo first letter. J. E. Cline, Traverse City, Mich.

YOUNG MAN (20), experienced M. P. and Vaudeville theater manager, desires theatrical connections of any description, where faithful services are essential requirements. C. H. Landgren, 418 Belden Ave., Chicago, Ill.

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT

TAYLOR'S XX
Woman's Wardrobe Trunk
When traveling, a woman's first thought is to keep her waists and dresses looking fresh and unwrinkled. The TAYLOR WARDROBE TRUNK takes care of this, assuring fresh clothing at the end of your journey.
Send for Catalogue and Illustrated Wardrobe Booklet
C. A. TAYLOR TRUNK WORKS
28 E. Randolph St. Chicago, Ill. 131 W. 42d St. New York, N.Y.

JONES AND CRANE PLANS

Jones and Crane will send out several companies, including "The Virginian," "The Jucklins," "Alias Jimmy Valentine," and Marlow's (all white) Minstrels, the coming season. "The Virginian" (No. 1) opened at Oshkosh, Wis., Aug. 16, with Charles Franklin in the title-role; Harry Hale, Francis Owen, Virginia Maytham, Clyde Watson, Elmer Thompson, Loran White, Howard Race and Marion Brown. "The Virginian" (No. 2) opens at Libertyville, Ill., Aug. 22. A. H. Sherwood will be manager of the company and Leon Davis advance agent. The roster includes: Hamilton A. Wise, Harry Billings, Emmett Grout, Billy Galley, Ira H. Moore, Mabel Sherwood, Stella Moore, Rosa Lind, Roy H. Baltzell, Edw. A. Haner, and Charles Gordon. Marlow's (all white) Minstrels, with Norman Hanly as company manager and D. T. Hamill agent, opens at Burlington, Wis., Sept. 21, with the following roster: B. W. Williams, band leader; Charles Renouil, orchestra leader; Ed S. Marlow, Frank J. Estes, C. B. Yarnell, and Billy A. Ward are the comedians; Harrison Ward, William J. De Vine, N. S. Ferguson, and F. D. McCormick, are the vocalists; George Maitland, contortionist; Ching Lang Choo, Chinese magic act (four people); Joe Simon, H. H. Chipman, William Fulton, Jack Carroll, Irving Harland, L. R. Pingree, L. Nicker, Gale Hamilton, V. H. Marie, A. Chinocki, W. L. Freeman, W. C. Curlew, W. A. Jack, and T. W. Morris, are the musicians.

SOME OPENINGS OUTSIDE

The circuit company of "September Morn," one of the several organizations with this title which Rowland and Clifford are sending out this season, opens Sept. 6 at the National Theater. The central company opens at Indianapolis the middle of September. The one-night troupe begins its season Sept. 1 at Michigan City, Ind.

"While the City Sleeps," which is now in rehearsal in Chicago, opens Sept. 1 at Columbus, Ohio, and comes to the Auditorium Oct. 25 to Nov. 15, as a benefit for the policemen.

Rowland and Clifford's "Annie Laurie" opens at the American Theater, in St. Louis, Sept. 6.

"The Rosary" has nineteen weeks' booking, starting Sept. 20 at Detroit, Mich.

A new play, "The Aerial Courtship," in which Harry Askin is interested with Rowland and Clifford, is rehearsing East, and will open in that section very shortly.

Louis Pinkus has a repertoire show, opening Aug. 24, which has been organized here.

Mrs. Stuart Robson
At Liberty
For Drama or Musical Comedy
Address York Hotel, New York City

OPEN TIME
Grand Opera House, Oshkosh, Wisconsin
J. E. Williams, Mgr. Population 33,000
FAIR WEEK DATES OPEN
Sept. 22, 23, 25, also some SUNDAYS

BOOKINGS WANTED
Farmersburg, Ind., new Opera House; A. C. 999; stage 36 x 60, proscenium opening 20 x 22 high. Ready to open Oct. 1st. Excellent theatre population. Good attractions wanted. Write J. HUNLEY DRAKE, Farmersburg, Ind.

LADIES' EVENING GOWNS
Stage and street dresses elegantly used. Largest assortment in the country to choose from. Out-of-town orders receive prompt attention. MRS. A. [illegible], 712 7th Avenue, New York

Wanted by Hippodrome, New Orleans, La., Repertoire Co. for Winter Season.
Seating capacity 3,000. Address as ours.
J. MILLER, Manager.

SOUSA OBJECTS

A temporary injunction has been granted to John Philip Sousa, bandmaster and composer, against the management of Steeplechase Park, Coney Island. In the affidavit on which the order was made it was stated that an advertisement reading, "Black Sousa and His Band at Steeplechase Park" was exhibited about the streets and the word Black was covered up. The complaint was made jointly with Mr. Sousa by Oscar C. Journey, president of Luna Park, Coney Island, where Sousa is giving concerts.

MEYER'S
Guaranteed Best Made
BURNT CORK
Will not dry out—always ready for use. Does not injure the skin. Refuse dangerous substitutes.
CHAS. MEYER
(Est. 1868)
103 W. 13th, New York

MEYER'S
Guaranteed Best Made
NOSE PUTTY
Always soft. Refuse dangerous substitutes.
Ships [illegible]
MEYER'S NEW STYLE GREASE PAINTS
CHAS. MEYER (Est. 1868)
103 W. 13th, New York

SALT LAKE CITY

Theatricals Active in Salt Lake—Open-Air Performance of "Pinafore" Given

Things theatrical, which have been dead during the Summer are now being galvanized into life again—at least they are talking. The Orpheum is to have a new house manager, Mr. Burkhardt being placed in another city. There is some talk of Howard Garrett for the place. We are promised the entire programme as given in San Francisco. This is probably owing to the fight waged last season by the *Daily Telegram*, which made some strong points on this question.

The Utah Theater will again have a first-class stock co., with Lillian Kemble at its head. Miss Kemble made a host of good friends last season.

The Salt Lake Theater opened its doors week of Aug. 3 with Annette Kellermann in pictures of "Neptune's Daughter."

At the Utah the splendid pictures of "Cabiria" were so well received that the engagement was extended a half week.

At Wandamere resort, under the direction of Professor Thomas Giles, musical director of the University of Utah, a mammoth out-of-doors production of "Pinafore" opened a week's engagement Aug. 6 to an immense audience. David Bamper, Utah's favorite tenor, Irene Kelly, Willard Anhelm, Hugh Donnell, and Florence Hodge gave splendid performances. The stage was built in the lake in form of a ship. The audience seated in a natural alcove on the shore were delighted.

The Empress on Aug. 1 was turned over to Murray Leow, who has bought out the Sullivan and Considine interests. Manager John M. Cosho, who has made many friends here, has been continued in his position.

Phyllis Rosse, the Utah singer who was at the head of "The Red Canary" last season, is at home spending his vacation, and incidentally doing some excellent musical work. Before returning to New York in October, he will assist in giving a mammoth concert in connection with the great Mormon Tabernacle Choir in that immense building.

C. B. Johnson.

SAN FRANCISCO

Holbrook Blinn and Company Open Engagement at Columbia Theater

Holbrook Blinn and his New York Players opened at the Columbia Aug. 10 to a good house. Four one-act plays were given in a superb manner. The acts were "Hari Kari," "Fear," "Ma Desbabille," and "The Bride." The co. includes, in addition to Mr. Blinn, Eugeline Polini, Lewis Edmar, Harry Mestayer, Ruth Benson, Langdon Gillet, Charles Mather, and Jessie Jordan. There was a report current at one time that the plays had been censored.

The Alcazar made such a hit with "A Modern Eve" that it was repeated a second week. Charles Ruggles and Adele Rowland were the stars, and they were assisted by a very capable co. "Baby Mine" is this week's bill.

The Gaiety has Atlantis in picture.

The Orpheum had a big bill last week which included Bertha Kalich, James T. Duffey and Mercedes Loreme, Harry Clark, Vinie Daly, Edmund Hayes co., Ward, Bell and Ward, and Mlle. La Gai and her Twelve Girls.

Pantages offered Imperial Grand Opera co. and other good numbers.

A. T. Barnett.

IOWA NOTES

H. B. Burton, manager of the Orpheum Theater, at Des Moines, will be director of the Pali style show in that city.

Phyllis Mackay will be W. B. Patton's leading woman again this season, in Mr. Patton's new play, "The Good Samaritan."

Charles Bizga will be with the George M. Cohan forces this season, and will be associated with the revival of "Forty-five Minutes from Broadway."

George E. Boyce, of Waterloo, will control the State rights for the Hagenbeck-Wallace Circus pictures next season, and is booking iowa dates.

Hugo Brothers, of Cedar Rapids, are consolidating the Boyer show and the Gentry show for a tour of Australia and South Africa.

The United States Supreme Court has ruled on the Cedar Rapids city ordinance, prohibiting the opening of theaters in that city on Sunday. The decision is favorable to the opera house managers.

Hugo B. Koch will be featured by Gaskill and MacVitty the coming season in "The Call of the Cumberlands."

Robert Blaylock is directing rehearsals of the "Was She to Blame?" co. that is being sent out by F. M. Shortridge.

The new Rex Theater, showing Licensed films, will be opened in Iowa Falls Aug. 11, by Middleton and Gephart.

James Rachford, who has been assistant-manager at the Electric Park in Waterloo this season, left on Aug. 15 for Marshalltown to resume the management of the Odeon Theater.

Frank E. Foster.

ST. PAUL

A thoroughly artistic interpretation was given "The Servant in the House" by the Wright Huntington Players at the Shubert Aug. 9-15. Duncan Penwarden's Drain Man dominated the performance. Malcolm Fassett made an impressive Manson, and Edward Tilburne as the bishop, and Guy Durrell as the vicar gave their usual admirable performances. Jessie Brink as auntie, and Margaret Lotus as Mary were excellent. "The Village Postmaster" Aug. 16-22. "Step Thief" Aug. 23-29.

A continuous picture and vaudeville policy was inaugurated at Loew's Empress Aug. 10-16.

The harmonic wizardry of Fred Albrecht's baton will again make itself felt at the Orpheum beginning Aug. 16. Fred has been conducting the Dana Band concerts at Como Park during the Summer.

Joseph J. Prister.

SEATTLE

At the Metropolitan "Graustark" Aug. 2-8 was well presented before houses averaging good business. Alice Fleming as leading woman invested the role with grace and charm. The popularity of Dwight A. Meade was attested by the hearty reception accorded him as leading man. In the cast was Anita Due, Marie Van Tassell, Tony B. Stanford, James Guy Usher, and other talent.

At the Empress Murry Livingston and vaudeville Aug. 2-9. This theater is now included in the Marcus Loew Circuit. At the Pantages Stanley Seminary Girls and vaudeville Aug. 2-5.

At the Moore Pastor Russell's films relating to Creation were shown before large audiences.

Benjamin F. Messervey.

CHICAGO NOTES

"Pair of Sizes" Liked—"Peg" After Popularity Record—Burlesque at American

Chicago, Aug. 13 (*Special*).—The sprightly farce, "A Pair of Sizes," which ushered in the new season auspiciously Saturday evening, Aug. 8, at the Cort, has caught on splendidly. Frank McIntyre and May Vokes are the bright particular stars, especially selected to shine in a carefully-picked cast. Ona Waldron gives valued assistance with a cameo-like performance. It is safe to assume that "A Pair of Sizes" has come for a lengthy visit.

"Daddy Long Legs" is in its twenty-third week at Powers, where it continues to delight and charm innumerable admirers.

"Peg o' My Heart," at the Garrick, with Peggy O'Neil acting as though the author had created the part for her, instead of slipping into another's discarded slippers, is on the way to a new popularity record.

"The Whirl of the World," at Cohan's Grand Opera House, has only three more weeks to remain. Record-breaking attendance has been the rule, and it is to be regretted that previous bookings precludes the possibility of a longer sojourn at this time.

"The Whispers," at the cozy La Salle Theater, is enjoying its second month of prosperity. Frances Kennedy carries away the acting honors. Many new vocal and dancing numbers have been added, materially brightening the play.

The American Music Hall has again changed its policy, and will hereafter be consecrated to the services of burlesque, opening shortly with Jean Bedini's "Mischief Makers." The theater is to house the attractions of the new and vigorous Progressive Circuit.

The old Whitney Theater, later renamed the Howard, has again changed management, and been christened the Germania, which will, as its name implies, cater to the German populace. Frank O. Peers, who has been so long identified with the varying fortunes of the house, has resigned his position of general manager.

Ravinia Park offers a pretentious programme of grand opera, which has been highly remunerative. The third week of the season embraced "Carmen," "Aida," "La Boheme," "I Pagliacci," "Madame Butterfly," "The Secret of Suzanne," and "Il Trovatore." The Chicago Symphony Orchestra, led by Carlo Nicosia, supports the orchestral scores.

George L. Cox.

CINCINNATI

Good Opening for Permanent Stock Company —Summer Parks Draw Well

As the circus heralds the close of the dramatic season, so the country fairs announce the approach of the next season, and with the Carthage Fair opening Aug. 12, the first of the theaters opens the same week, the Olympic being the first to enter the fold with "The Monte Carlo Girls," opening Aug. 9, and "The Charming Widows" to follow. The other two burlesque houses, the Standard and the Gaiety, opening in the best week or two.

Heinz Shipman's Minstrels De Luxe were the headliners at Keith's week of Aug. 9. Big business still continues for Summer vaudeville. The Annette Kellermann pictures are advertised to open Aug. 23 for two weeks, when the regular Winter vaudeville season opens.

Coney Island, Chester Park, the Ludlow Lagoon, and the Zoo Gardens, the principal Summer amusement places of Cincinnati, are doing big business right on up to the close of the season.

Nearly all the big theaters are still showing pictures for 5 and 10 cents, but in a week or so will be closed for renovation for the coming season. The Lyric will again be in the field, booking Shubert shows in counter attraction to the productions at the Grand across the street. Big lists of attractions are being advertised for the coming season. But nothing is being said about a permanent stock co. With stocks closing all over the country, we venture to predict that a good one would be very successful here, as there has been but little stock in this city in the past several seasons.

John Redhead Froome, Jr.

SCHENECTADY

The Van Curler Opera House, Schenectady's only legitimate theater, is being completely renovated and redecorated preparatory to the opening of the coming season. The policy of the house will be the same as last year—i. e., high-class attractions the first half of each week, and Progressive Burlesque the last half. The opening attraction is May Ward's Dresden Dolls Aug. 20-22.

The Mohawk Theater, pending its suit against the Columbia Amusement Co., has announced no definite policy for the coming season, but it is understood feature photoplays will be exhibited. "The Christian" is scheduled week beginning Aug. 24.

The Park Theater, which has been closed for the past three months, reopened under new management Aug. 15 with the silent drama.

In anticipation of a falling off in business occasioned by the opening of the theaters which were closed for the Summer, Proctor's, which had heretofore been presenting a six-act bill, inaugurated an eight-act programme Aug. 10.

The Coburn Players presented "The Taming of the Shrew" at the Mohawk Golf Club Aug. 14.

Nat Sahs.

BUFFALO

Claire Rochester was enthusiastically received at Shea's Aug. 10-15. The other successes were "Neptune's Gardens" and Lydell, Rodgers and Lydell in "A Native from Arkansas." All three features scored big.

The American Beauties, with Lew Hilton and Rose Snow, at the Gaiety Aug. 10-15, gave this popular pleasure house's patrons a big treat.

A vaudeville bill that was worth while was offered at the Olympic Aug. 5-10. Arthur Miller and his Dancing Girls in a sketch, entitled "All for a Kiss," headed the bill.

The Academy Aug. 5-10 was taxed to its capacity through the excellence of its vaudeville and first run photoplays.

"The Mischief Makers" attracted crowded houses to the Garden Aug. 5-10 on its opening week.

The 24th is set as the opening date for the Star and the Majestic, and the 31st for the Lyric, the latter is to become the home of stock.

J. W. Barker.

ROCHESTER

The old Shubert Theater was opened as a burlesque house Monday, Aug. 10-15, under the name of the Club Theater, and two good-sized audiences were entertained by "The Girls from Joyland."

The feature of the bill of vaudeville at the Family Theater week of Aug. 10 is "School Days," presented by a co. of nine performers.

The Temple, Lyceum, and Corinthian theaters are promised to open early this month.

Robert Hogan.

JERSEY CITY

Keith's Theater is crowded at every performance, and a fine bill was presented Aug. 10-15 with the Twelve Georgia Campers as headliners. They answered a hurry call to fill the spot left vacant by Jane Houghton, who missed train connections, and was unable to reach here in time to open.

"Dora Thorne" was the offering at the Hudson Airdome Aug. 10-12 by Charley Reilly's Stock co. to fine patronage, and the play was capitally produced. "Kathleen Mavourneen" Aug. 13-15.

At the Hudson Theater, Union Hill, the stock co. did well with "The Ghost Breaker" Aug. 10-15 to crowded houses. William H. Sullivan was very good in the same part. Suzanne Jackson gracefully enacted the character of the princess. Herbert De Guerre was particularly good as Don Rebaldo. Estelle Morton scored as Nita, and all the other members did excellent work. "The Law of Love" Aug. 17-22.

Aunt Maggie Cline drew crowded houses at the Log Cabin and Jersey Airdome Aug. 10-12.

Vaudeville of the cool breezy kind is in full swing at the Rustic Theater in Palisades Park, where the attendance is good.

Keith's Theater here has a new manager—William Garve, all the way from Cleveland, O. He is a hustler, and started right in to make friends.

Walter C. Smith.

TORONTO

The Royal Alexandra had Rainey's Hunt Pictures last week, opening to fair audiences.

At the Princess Miss Percy Haswell presented Charlotte Bronte's "Jane Eyre," with an extra performance on Tuesday, to help swell "War Fund" contribution.

The Bonstelle Players have departed. "Sherlock Holmes" being their last bill.

Shea's opened up for the season on Aug. 3, with Florence Tempest as the headliner, though they had advertised Fannie Brice.

Hippodrome and Loew's continue to draw big houses at all performances.

The Exhibition opens Aug. 29, and all theaters will be in full swing here for the season.

George Maurice Dantree.

CALGARY

The Grand is all ready for the reopening on Aug. 10, and with the new decorations and other improvements is a beautiful house. Everything possible has been done, which will add to the pleasure and comfort of public and players.

Pantages did big business Aug. 5-9, with an excellent bill headed by Peny Moore and co. in a snappy little musical comedy, "The Jolly Tars." Especially good work done by Miss Moore, Miss Fid, and Morgan Davis. Louis J. Winsch and Josephine Poore in a neat little sketch, "No Trespassing," sang and danced nicely.

George Forbes.

Independent, Authoritative, Newsy

Sunday Newspapers desiring the best

WEEKLY NEW YORK DRAMATIC LETTER

(Eighth Consecutive Season)

Covering every phase of the Season's Theatrical Events in New York City, in a bright, newsy manner, should communicate now. Not a Press Agent's Letter, nor dominated by any managerial influence.

FREDERICK F. SCHRADER, care of Dramatic Mirror, 1493 Broadway, N. Y.

STANLEY G. WOOD

Leads. At Liberty for Next Season

Address DRAMATIC MIRROR

Miss Blanche Duffield

Prima Donna Soprano

Late Prima Donna of "Sari" and the Gilbert and Sullivan Opera Company. Address "Dramatic Mirror."

E. W. MORRISON

ACTOR-PRODUCER

Management J. C. Williamson, Ltd., Sydney, Australia. Cable address, "Rymor," Sydney.

SYLVIA BREMER

LEADING WOMAN

Mgt. J. C. Williamson, Ltd. Sydney, Australia

AITKEN, F. SPOTTISWOODE

Mutual Studio. 4500 Sunset Boulevard, Los Angeles, Cal.

BARING, MATILDE

Edison Co., Address Studio

CARHART, JAMES L.

Maude Adams Co. Management Chas. Frohman

McGRATH, CHARLES A.

Permanent address. Actors' Society

MULDENER, LOUISE

"The Things that Count" Co., Wm. A. Brady, Mgr.

IMMEDIATE NEED!

—FOR PLAYERS

When You Want Players

—at once grab a phone, call

PACKARD THEATRICAL EXCHANGE

It's the short cut. The right Player, without a crowd in your office.

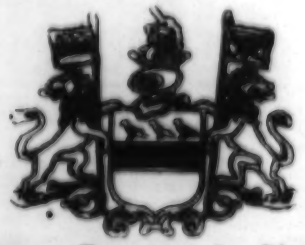
Our phone is:

BRYANT

1773

1774

7994



Van Horn & Son

Phila., Penna. Established 1852

Theatrical Costumes

Stock Companies and Productions Our Specialty

MILLER

COSTUMIER

236 So. 11th St.

Philadelphia, Pa.

PLUCKER and AHRENS

Original successors to Charles Meyer

THEATRICAL

WIG MAKERS

160 W. 48th St., New York. Phone, 4236 Bryant

MEYER'S

Guaranteed Best Made

CLOWN WHITE

Never gets hard—will not injure the most tender skin. Refuse dangerous substitutes.

CHAS. MEYER

(Est. 1868)

103 W. 13th, New York

EDMONTON

Pantages Theater: Ethel Davis and co., including Bessie Hill, Billy North, Charles Burns, Lew Davis, and eight sprightly young women in "September Morn," open, were featured in "The Fountain of Youth" the week of Aug. 9, playing to good business.

Lyceum Theater: The Lyceum Players scored in "Pep o' My Heart," which Harold Helland, director, says was presented here the first time in stock the week of Aug. 9. Edward Hearn was an ideal Jerry.

The Western Canada Theaters, Ltd., opened the season of 1914-15 on Aug. 10 with "Kitty MacKay" by a New York co. The house has been renovated and Guy Bates Post and co. will be seen in "Omar, the Tentmaker," Aug. 27-29.

W. A. McArthur conducted a band of talented musicians at a concert in the Lyceum Theater the evening of Aug. 7. Hayden Morris was the soloist, the accompanist being H. M. Roberts.

Mrs. Jean Blewitt was greeted by a large audience at her concert in McDougall Auditorium Aug. 4.

John F. Lane, managing director of Canada's Touring Company, Ltd., who has just returned from California, reports that more than 10,000 residents of Alberta will attend the expositions at San Francisco and San Diego next year.

DENVER

"The Master of the House" held the boards at Elitch's Gardens Aug. 9-15. A new theater of the Spanish style of architecture will be built for next season on the site of the recently burned Monitor and Merrimac Building.

"The Fighting Hope" was the Denham's offering Aug. 9-15. This emotional melodrama appealed, and was well handled. "The Lily" to follow.

Instead of "The Maverick," which was first announced for Aug. 10-16, Lakeside played "Before and After," which is still funny in spite of its age. The make-up of Diedre Doyle as Cora was clever, and her acting excellent.

The Jacobs co., at the Tabor, played and sang "My Baby Girl" Aug. 9-15. Jane Lande is a new member of the organization.

The Annette Kellermann pictures were well filled at the Broadway Aug. 10-16.

Halen and Fuller were the headliners of the last week of Sullivan and Considine's management of the Empress. Aug. 17 Marcus Loew takes possession.

FREDERICK D. ANDERSON.

MONTREAL

The Princess is showing Army and Navy Pictures, date of regular opening not having yet been announced. Neither has the opening date at His Majesty's been given to the public.

The Francais is in full swing again with seven good acts—pictures and music.

A melodramatic stock co. opened at the Scala Aug. 17.

"A Fool There Was" was presented by the Empire Stock co.

Everard Lehmann, the boy soprano, who has made quite a hit in the West, is on a visit to Montreal, where he was born about eleven years ago. During his stay here he will probably be heard at one of the theaters.

W. A. TREMAYNE.

OTTAWA

The Dominion opened its vaudeville season Aug. 10 to very good business. George Holland and co. in "Fixing the Furnace" scored great hit. Harry Holman and co., Alice de Garmo, Montambo and Wells, Webbs and Burns, Grace Wilson, and Ryal and Earl also pleased.

"The Million Dollar Mystery" was the film feature at the Family to usual capacity business.

"Wolfe; or, the Conquest of Quebec" is the film feature at the Francais Aug. 10-12 to very big business.

J. H. DU BS.

DEATHS

GUS BRUNO, a character comedian, well known years ago when he appeared in a number of popular comedies, died in this city on Aug. 7 at the sixty-five years. His funeral was held by the Actors' Fund.

CLAUDIA GOULET, a young actress, killed in an automobile accident in New York city on July 31. Miss Goulet had left her home in Boston the Tuesday prior to join a company for next season.

JOHN W. BOOSE, doorkeeper at the Thirty-ninth Street entrance to the Metropolitan Opera House for sixteen years, and who knew well every member of the Opera Club, committed suicide on Aug. 8 by drowning himself in the bathtub in his apartment, at 505 West 138th Street. He was sixty years old.

MRS. WILLIAM TERRANCE, known on the stage as Louise Royce, died at her home in this city on Aug. 11. Miss Royce was a well-known light opera prima donna a few years ago, having played leading roles with Frank Daniels and other comedians. She is survived by her widower, an actor.

ISABELLE HYMSON-COOPER, the actress, died at her home in Stamford, Conn., on Aug. 9. She made her stage debut in Augustin Daly's company at an early age. After appearing in a number of prominent roles, Miss Hymson joined McKee Rankin's company, then touring in "49," appearing in the role of Carrots. Shortly after she attracted the attention of Lester Wallack, and became a member of his company, playing the part of Pachela Leach in "Mother." Miss Hymson became widely known when she toured the country in "Little Lord Fauntleroy" and as Rosa Leigh in "Rosedale." While playing in the latter she met Almyr Wilder Cooper, a well-known newspaperman. They were married, but in less than two years he was killed in an accident. After that she returned to the stage, and became leading woman at the American Theater. In 1904 she starred in "In the Palace of the King." In 1905 and 1906 she was leading woman at Proctor's Fifth Avenue Theater.

"ON TRIAL" AT CANDLER

New Cohan and Harris Play Dedicated New $200,000 Theater in Stamford Friday Night

The first performance of "On Trial," a new play by Elmer L. Reizenstein, which is to inaugurate the turning of the new Candler Theater from pictures to legitimate tonight, was given by Cohan and Harris by arrangement with Arthur Hopkins, Friday night at the new Stamford Theater. This is the house which was erected through the endeavor of Emily Wakeman Hartley, who is now its manager, and the attraction is the first of any kind to be presented on its stage.

The theme of the new play is a novel one. A court is shown, with a trial going on, and the account of each witness is shown as a separate scene, acted out. In the cast are Mary Ryan, Fred Perry, Helen Lackaye, Frederic Truesdell, Hans Robert, Constance Wolf, Leonie Flugrath, Lawrence Eddinger, George Barr, Frank Young, William Walcott, Gardner Crane, J. Wallace Clinton, Charles Walt, John Klendon, Howard Wall, R. A. Thayer, Edmund Purdy, Harry Friend, A. Tobell, Nat Levitt, S. Reichner, J. H. Mathews and others.

NO LONDON "PEG"

Hartley Manners and Laurette Taylor Relinquish Plans Because of War Abroad

J. Hartley Manners, the playwright, and his wife, Laurette Taylor, have secured passage to New York from London, having given up hope of producing "Peg" there until a cessation of hostilities. It is said that Miss Taylor will resume her original plan of presenting her own conception of "Peg" in Boston this season. The recent difference between Manners and Moroseo has now been settled to the satisfaction of all hands.

"KISMET" READY

Knoblauch Play, with Charles Dalton as Hajj, Reopens in Toronto, Sept. 7

Arrangements have been completed for the new season of "Kismet," under joint direction of Harrison Grey Fiske and Klaw and Erlanger. The fourth American tour will be inaugurated Sept. 7 in Toronto. Rehearsals are now going on under the personal direction of Mr. Fiske. Jack Dalton, who is to play the Otis Skinner role this season, is combining his rehearsals with support of Ethel Barrymore in "The Twelve Pound Look" in vaudeville.

MAUDE FEALY AT DETROIT

Engaged as Leading Woman of Washington Theater Stock Company

DETROIT, Aug. 18.—Maude Fealy, who has been appearing in stellar roles in motion pictures with the Thanhouser Company, has opened as leading woman of the Washington Theater Stock company in this city. Edwin H. Curtis, formerly the stage director of the Columbia Players at Washington, D. C., is the director of the organization. George Alison is the leading man.

NEW THEATERS

A new theater, estimated to cost $70,000, is to be erected at South Salina and Harrison streets in Syracuse.

A new company has been formed in Detroit with $100,000 capital to build a modern theater and amusement palace. The buildings will occupy a plot close to the Belle Isle Bridge approach. The theater will seat over 1,000. The amusement building will hold a photoplay supply depot and picture gallery, exhibitions of Kinemacolor views, and a spectacle, "Shooting in the Ozarks."

A $400,000 vaudeville theater is to be built in San Francisco by the Marcus Loew Corporation, new owners of the Sullivan-Considine Circuit. The house will be located in the heart of the business district of the city. It will be run in conjunction with the Empress Theater.

Ralph Hers has been engaged by Harry H. Frazee to replace George Parsons in "A Pair of Sixes," now running at the Longacre Theater.

Arthur Bergh and his orchestra have resumed the series of orchestral concerts on the Central Park Mall.

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER

A Practical Training School for the Stage

Connected with Mr. Charles Frohman's Empire Theatre and Companies

THE FALL TERM WILL OPEN OCTOBER 26

For Catalogue and information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOLS of DRAMATIC ARTS
and Allied Schools of Acting
DRAMA AND ORATORY | OPERA AND SINGING | STAGE DANCING
ALVIENE PLAYHOUSE Exclusively for STUDENTS STOCK CO. and Their Public Performances assuring New York Appearances and Engagements.

Claude M. Alviene, President, and a Faculty of twenty-four prominent instructors. Write for information (mention study desired) and illustrated catalogue, "How Thousands of Celebrated Actors and Actresses (late graduates) Succeeded." Theatrical Agents and Managers supplied, Booking and Producing. Courses now forming. 20th year. Beginners and advanced students accepted.
Address as above to
SECRETARY, 225 WEST 57th ST. AT BROADWAY, N. Y. PHONE, COLUMBUS 4922.

THE NATIONAL CONSERVATORY OF
DRAMATIC ART, ELOCUTION and ORATORY
OPEN THE YEAR ROUND
UNDER THE DIRECTION OF **F. F. MACKAY**
Special Attention given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.
THE SUMMER CLASS BEGINS JUNE 29
Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR "The full of solid wisdom for the student of our Art."—Edwin Booth. Price, $2. **THE ART OF ACTING** BY F. F. MACKAY

Alden School of Acting
CHICAGO'S EXCLUSIVE DRAMA SCHOOL
Under the Expert Direction of Mr. Lester Alden
Accepts only a Limited Number of Students. For Booklet and Qualification Blank address Dr. A. T. GROVE, Registrar, 303 Kimball Hall, Chicago, Ill.

PURITY OF SPEECH AND NATURALNESS OF GESTURE
WILL GIVE YOU SUCCESS!
Henderson School of Oratory and Dramatic Arts
Aeolian Hall, New York Address—Secretary

Madame Alberti
CARNEGIE HALL, N. Y.
Expert Critic and Instructor in PANTOMIME and work related to public APPEARANCE
Pantomime for Dancing, Acting and Moving Pictures

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail is advertised for two weeks, held at this office two weeks longer, and then returned to the post-office.

WOMEN

Asold, Kathleen.
Bunting, Emma, Helen Beresford, Jennie Bidgood, Winona Bridges.
Corday, Ethel, Eloise May Clement.
Doucet, Eleanor, Emma Dunn, A. Duval, Grace Devere, Cora Drew.
Emmet, Minnie.
Gordon, Jane, Ethel Gunning.
Howe, Marie, Pauline Huntley.
Jackson, Ethel.
Lee, Bessie, Charlotte Lillard.
Marsh, Eva.
Neville, Margaret.
Pitt, Marzaret, Mrs. Jas. T. Powers.
Stewart, May, Jessie Stetson.
Turner, Ann, Clare Taylor, Ethel Gray Terry.
Vasillivia, Carmen.
Watson, Evelyn.

MEN

Adams, F. J., Jas. Ayres, Guy Atchinson.
Bailey, Fred, P. S. Barrett, Pickering Brown, Oliver Bundy, Jno. Burns, Frank Bueman, Wm. G. Brady, Stuart Brodock.
Cottrell, Sam, Curtis Cook, sec. J. H. Chase, Sheppard Camp, Benjamin Chapin, Frank Clifford, Jas. Cooley.
De Main, Gordon, Jas. Devine.
Edwards, Philip, Chas. Evans.
Fanning, Frank.
Grant, Ed., Gordon Gunnins, Gilbert Gregory, Jack Golden.
Howard, Fred, Wm. Hurlburt, Reid Hall, Lorin Howard, Harry Hamilton.
Jewell, J. R.
Kennedy, Bratton, Florenz Kolb, S. Miller Kent, Matt Keefe, Jas. Kirkwood.
Lafe, Chas.
Mather, Ralph, Bobt. Merriman, J. H. McCurry, M. W. Mellee, Duncan MacDougall, Newcomb, Robt.
Owen, Cecil, Francis Phelps, C. W., Arthur Price, Robbins, Bob, Walter Russell, Hampton Del Ruth, Theo. Roberts, Hartman Roeder, O'Brien.
Shaw, A. H., Matt. Smith, Irving Southard, Raymond Strath.
Vinton, Darel.
Williams, Frank, Clayton White.

Mme. MENZILI
GRAND BALLET SCHOOL
All styles of dances and dancing cotumes originated. Former Premiere Danseuse and Maitresse de Ballet of Grand Opera. Teacher of world famous stars. Private lessons by appointment. Normal School work. Adult ballet class every Saturday.
Send for Booklet. 22 East 12th St., New York

Mr. Parson Price VOICE CULTURE
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Yeager. *Send for Circular.*
3 West 29th Street, New York

STEIN'S
MAKE-UP
TOUPEE WAX
To Hold Toupee in Position. 25c. Box.
SOLD EVERYWHERE.

HAVE YOU ORDERED YOUR NEXT SEASON'S SUPPLY
RESERVED SEAT TICKETS
THERE IS BUT ONE BEST THOSE MADE BY
WELDON, WILLIAMS & LICK
Fort Smith, Arkansas

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ALONG Came Ruth (Henry W. Savage): Middletown, Conn., 19, Meriden 21, Greenfield, Mass., 22, Great Barrington 25, Kingston, N. Y., 26, Newburgh 27, Hudson 28, Poughkeepsie 29, Boston 31—indef.

BIRD of Paradise (Oliver Morosco): Grand Rapids, Mich., 31.

CALL of the Cumberland (Gaskill and MacVitty): Ottawa, Ill., 30, Rock Island 27, Washington, Ia., 28, Kansas City, Mo., 29-Sept. 2.

CALLING of Dan Matthews (Gaskill and MacVitty): Ft. Atkinson, Wis., 27, Beaver Dam 28, Oshkosh 29, Fond du Lac 30, Berlin 31.

CAMILLE (Wm. N. Smith): Bethany, Mo., 19, Lagonsi, Ia., 20, Humeston 21, Memphis, Mo., 22, Princeton 25, Hale 26, Kertsville 27, Glasgow 28, Armstrong 29, Slater 31.

CLARKE, Harry Corson, and Margaret Dale Owen: London, Eng., 3-Sept. 5.

COBURN Players: Bay View, Mich., 17-19, Ludington 20-22.

CORDELIA Blossom (Klaw and Erlanger): N.Y.C. 31—indef.

DADDY Long Legs (Henry Miller): Chgo., March 16—indef.

DON'T Lie to Your Wife (Co. A; Primrose and McGillian): Wend du Lac, Wis., 23, Neenah 24, Eau Claire 25, Winona, Minn., 31, Decorah, Ia., Sept. 1, Prairie du Chien, Wis., 2, Elkader, Ia., 3, 4.

DON'T Lie to Your Wife (Co. B; Primrose and McGillian): Kenkakee, Ill., 20, Farmer City 21, Lexington Sept. 1, Minonk 2, Fairbury 3, Ottawa 4, Moline 5.

DUMMY, The (Play Producing Co.): N.Y.C. April 13—indef.

ELOPERS, The (Harry A. Dorte): Chgo., June 27—indef.

GREAT Divide (Primrose and McGillian): Traverse City, Mich., 22, Manistee 23, Bay City 24, Saginaw 25.

GREET, Ben, Players: South Haven, Mich., 19, Benton Harbor 20, Dowagiac 21, Gary, Ind., 22, Logansport 24, North Manchester 25, Decatur 26, Marion 27, Tipton 28, Frankfort 29, Elgin, Ill., 31, De Kalb Sept. 1, Rockford 2.

GUERT, Bert, Players: Vandalia, Mo., 19, Fulton 20, Centralia 21, Fayette 22, Salisbury 23, Carrollton 25, Richmond 26, Holden 27, Odessa 28, Montgomery City 29, Warrenton 30, 31, St. Charles Sept. 1.

HACKETT, Norman: Grand Rapids, Mich., 30.

HE Comes Up Smiling (Al. H. Woods): Phila., Sept. 7-12.

HIGH Cost of Loving (Al. H. Woods): Atlantic City, N. J., 17-22.

INNOCENT (Al. H. Woods): Asbury Park, N. J., 24-29.

KITTY MacKay (Wm. Elliott): N.Y.C. Jan. 7—indef.

LION and the Mouse (George H. Bubb): Ottawa, O., 24, Paulding 25, Montpelier 26, Wauseon 27.

LITTLE Lost Sister (John J. Bergen): Chgo., 23-29, Detroit 30-Sept. 5.

OMAR, the Tentmaker (Tully and Buckland): Vancouver, B. C., 20-22, Calgary, Alta., Can., 24-26, Edmonton 27-29, Winnipeg, Man., 31-Sept. 5.

PAIR of Sixes (H. H. Frazee): N.Y.C. March 30—indef.

PAIR of Sixes (H. H. Frazee): Chgo., 5—indef.

PEG o' My Heart (Oliver Morosco): N.Y.C. 16-Sept. 5.

PEG o' My Heart (Oliver Morosco): Chgo., June 22—indef.

POLLY of the Circus (Weis and Moxon): St. John, N. B., Can., 19-22, Fredericton 24, Calais, Me., 25, Waterville 26, Skowhegan 27, Lewiston 28, Dover, N. H., 29, Berlin 31, Newport, Vt., Sept. 1, Sherbrooke, Que., Can., 2, Quebec 3, 4.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16, 1913-Sept. 5, 1914.

ROBSON, May (Academic Producing Co.): Syracuse 27.

SHEPHERD of the Hills (Gaskill and MacVitty): La Crosse, Wis., 19, Durant 20, Menominee 21, Stillwater, Minn., 22, St. Cloud 23, Grand Forks, N. D., 24, Valley City 25, Jamestown 26, Bismarck 27, Dickinson 28, Miles City, Mont., 29, Glendive 30, Billings 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Manistee, Mich., 19, Calumet 21, Hancock 22, Crystal Falls 24, Escanaba 25, Clintonville, Wis., 27, Wausau 28, Eau Claire 29, Marshfield 31.

SPENDTHRIFT, The (Co. A; Primrose and McGillian): Waukesha, Wis., 22, Beaver Dam 23, Beloit 24, Freeport, Ill., 30, Sterling 31, Savanna Sept. 1, Elkader, Ia., 2.

SPENDTHRIFT, The (Co. B; Primrose and McGillian): Big Rapids, Mich., 19, Cadillac 20, Cheboygan 25, Boyne City 26, Traverse City 29, Manistee 30, Ludington 31.

THAT Printer of Udell's (Gaskill and MacVitty): Elkhorn, Wis., 28, Stoughton 29, Brodhead 31.

THIRD Party (F. Ray Comstock): N.Y.C. 3—indef.

TIPPING the Winner (Klaw and Erlanger): Chgo. 31—indef.

TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.

TOO Many Cooks (Wm. A. Brady): Frisco 23-Sept. 5.

TOWN Fool (Harry Green): Piper City, Ill., 20, Colfax 21, Tremont 22, Roanoke 24, Maquon 25, Monmouth 26, Ogunsville 27, Stronghurst 28, Carthage 29, Keyes 31.

UNCLE Tom's Cabins (Wm. Kibble): Indianapolis, Ind., 16-19, Dayton, O., 20-22.

UNDER Cover (Selwyn and Co.): N.Y.C. 26—indef.

UNDER Cover (Selwyn and Co.): Boston 8-29.

WHAT Happened at 22 (John C. Fisher): Poughkeepsie, N. Y., 21, N.Y.C. 24—indef.

WHERE the Trail Divides (Primrose and McGillian): Oshkosh, Wis., 23, Two Rivers 24, Green Bay 25, Waukesha 26, Kenosha 28, Aurora, Ill., 31, Ottawa Sept. 1.

WHILE the City Sleeps (Reyland and Clifford): Ft. Wayne, Ind., 30, Columbus, O., 31-Sept. 5.

WHIP, The (Comstock and Gest): St. Paul 30-Sept. 5.

PERMANENT STOCK

ACADEMY Players: Charlotte, N. C.

ALCAZAR Players: Providence, R. I.

ALEXANDRIA: Alexandria, Va.

AMERICAN (H. R. Polack): Pittsburgh.

ANGELL (C. W. Lawford): Lancaster, O.

AUDITORIUM: Perth Amboy, N. J.

AUDITORIUM (Thomas D. Soriero): Fitchburg, Mass.

AUDITORIUM (O. Jones): Lynn, Mass.

BAILEY-Mitchell: Seattle.

BAINBRIDGE: Bainbridge, N. Y.

BARRETT: Zanesville, O.

BARROW-Howard Players: Lincoln, Neb.

BEASLEY, Jack (J. D. Proudlove): La Crosse, Wis.

BISHOP: Oakland.

BONSTELLE Players: Detroit.

BOYLE (Felber and Shea): Canton, O.

BROWN, Kirk (J. T. Macaulay): Altoona, Pa.

BURBANK (Oliver Morosco): Los Angeles.

BURNS Theater: Colorado Springs, Colo.

CALSMITH: Williamsport, Pa.

CALSMITH: Allentown, Pa.

CALSMITH (Callahan and Smith): Atlantic City, N. J.

CLARENDON: Forest, O.

COLONIAL: Cleveland.

COLONIAL Players: Norfolk, Va.

COLUMBIA: Frisco.

COLUMBIA (Metzerott and Berger): Washington, D. C.

COMSTOCK Players: Albany.

CONNERS: Wilmington, Del.

DAVIDSON: Milwaukee.

DAVIS Players: Pittsburgh.

DENHAM: Denver.

DORNER Players: Niagara Falls, N. Y.

DRAMA Players (Edward Keane): Westbrook, Me.

DUCHESS: Cleveland.

ELITCH Garden: Denver.

EMPIRE: Montreal.

EMPIRE (Julius Cahn): Saugus, Mass.

EMPIRE: Syracuse, N. Y.

EMPRESS: San Diego.

GAGNON-Pollock: New Orleans.

GAYETY: Indianapolis.

GERMAN (Hans Loebel): St. Louis.

GERMAN (Ludwig Greis): Milwaukee.

GLASER, Vaughan, and Fay Courtenay: Columbus.

GLEASON Players: Denver.

GORRELL: Waterloo, Ia.

HALLACK Players: Woonsocket, S. D.

HARRINGTON, Beatrice: Denison, Tex.

HARVEY (Joel Friendkin): Rockford, Ill.

HASWELL, Percy: Toronto.

HOLDEN: Detroit.

HORNE: Canton, O.

HUDSON: Union Hill, N. J.

HUNTINGTON, Wright: St. Paul.

HUNTLEY: Savannah, Ga.

JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.

JANES, William, Players: Petersburg, Va.

JEFFERSON (Julius Kahn): Portland, Me.

JUNEAU (D. W. Crombarmer): Milwaukee.

KEITH: Toledo, O.

KELLEY, Jewell: Atlanta, Ga.

LAKE Cliff Casino: Dallas, Tex.

LANDERS: Springfield, Mo.

LA VERNE, Lucille: Richmond, Va.

LAWRENCE, Del S.: Vancouver, B. C.

LEAVENS: Schenectady, N. Y.

LYON: Mobile, Ala.

LYTELL-Vaughn: Troy, N. Y.

MACRANE (T. Ashton Macrane): Wichita, Kan.

MAJESTIC: Boston.

MAJESTIC (Fred R. Lanham): Erie, Pa.

MALLEY-Denison: Newport, R. I.

MERROYL-Harder: New Brunswick, N. J.

MERRIMACK Players: Lowell, Mass.

MODERN Drama: Savannah, Ga.

MORISON, Lindsay: Laconia, N. H.

MORLEY, Ernestine: Waterbury, Conn.

MORRILL, Elizabeth: Wichita, Kan.

NEWBURGH: Newburgh, N. Y.

NEW Dominion: Winnipeg, Can.

NORTH, Frank: Waco, Tex.

OAK Park: Oak Park, Ill.

OLIVER, Otis: Belleville, Ill.

OLYMPIC: Newark, N. J.

ORPHEUM: Wilmington, Del.

ORPHEUM (J. Herman Thuman): Cinti.

PARK: St. Louis.

PEARL (A. A. Webster): Williamsport, Pa.

PERMANENT: Edmonton, Can.

PERMANENT Players: Winnipeg.

PERRY, Augustus (Walter Downing): South Framingham, Mass.

POLI: Hartford, Conn.

POLI: Worcester, Mass.

POLI (Kendall and Weston): New Haven, Conn.

POLI (Wedgewood Nowell): Balto.

POLI: Washington, D. C.

PRINCESS: Tacoma.

REDMOND: Sacramento.

RILEY, Charles B.: Jersey City, N. J.

ROYSTER and Dudley: Portland, Me.

RUFF-Bishop: Erie, Pa.

SAINPOLIS: Dayton.

SAYLES, Francis (David Hellman): Superior, Wis.

SEBYORN, Mary: Cleveland.

SHANNON, Harry: Waukegan, O.

SHUBERT (C. A. Newton): Milwaukee, Wis.

SMILEY, Emily: Wildwood, N. J.

STANFORD Players (Maurice Stanford): Phila.

STANLEY: St. Louis.

SUBURBAN: St. Louis.

SUMMERS: Hamilton, Ont.

TEMPLE Players (Clark Brown): Hamilton, Ont., Can.

TURNER, Clara (W. F. Bartlett): Fort Chester, N. Y.

VAN DYKE and Eaton (F. Mack): Des Moines.

VAN DYKE and Eaton (F. Mack): St. Joseph, Mo.

WALLACE, Chester: Ashtabula, O.

WORTH, Josephine, Players (Sydney Platt): Dubuque, Ia.

TRAVELING STOCK

ANGELL: Croghan, N. Y., 17-22.

BROOKS: Waukon, Ia., 17-22.

BYERS: Humboldt, Ia., 17-22.

CALLAHAN Dramatic: Le Roy, Ill., 17-22.

CORNELL-Price Players: Clinton, Ind., 17-23, Greenville, O., 25-30.

DE VORE, Flora, Co. (J. B. Rotnour): Stevens Point, Wis., 19-19, Coral 20, 21, Marshfield 24-29, Chilton, Wis., 31-Sept. 5.

EARLE: Elkhart, Ind., 17-22.

FERGUSON Brothers: Hot Springs, Ark., 10-22.

HARRISON Theater: Dublin, Tex., 10-29.

HAYES, Lucy, Associate Players: Mason City, Ia., 17-22.

LONG, Frank E.: Monroe City, Mo., 17-22, Shelbina 24-29, Plattsville, Wis., 31-Sept. 5.

LYCEUM (Co. 1; F. D. Whitten): Davis, S. D., 17-19, Wortings 20-22.

LYCEUM (Co. 2; F. D. Whitten): Lester, Ia., 17-19.

LYNN, Jack: Bryantville, Mass., July 30-Aug. 22.

RICHARDSON: Carthage, Mo., 20-29.

SUTHERLAND: Thief River Falls, Minn., 17-22.

URBAN: North East Harbor, Me., 19, East Harbor 20, South West Harbor 21, North Harbor 22.

OPERA AND MUSIC

ALMA, Where Do You Live? (E. E. Rockwell): New Richmond, Wis., 19, Hillsdale, Minn., 20, Northfield 21, Mantrate 22, Wells 24, Austin 25, Osage, Ia., 26, Mason City 27, Iowa Falls 28, Webster City 29, Fort Dodge 30, Boone 31, Emmettsburg Sept. 1.

CANDY Shop: Portland, Ore., 23-29.

DANCING Duchess (Messrs. Shubert): N.Y.C. 10—indef.

FORTY-FIVE Minutes from Broadway (Fred Mayer): Wilkes-Barre, Pa., 29, Scranton 31, Oil City Sept. 1., Meadville 2.

GIRL from Utah (Chas. Frohman): Atlantic City, N. J., 17-22, N.Y.C. 24—indef.

HIGH Jinks (Arthur Hammerstein): Boston 24—indef.

MODEL Maid (Philip Bartholomae): Boston 24—indef.

PASSING Show of 1914 (Messrs. Shubert): N.Y.C. June 15—indef.

RAH! (Henry W. Savage): Prov., R. I., 20-22, Boston 24—indef.

SEPTEMBER Morn (Rowland and Clifford): Michigan City, Ind., Sept. 1, Elkhart 2, Coldwater, Mich., 3, South Bend, Ind., 4, 5.

SEPTEMBER Morn (Rowland and Clifford): Bloomington, Ill., Sept. 2, Aurora 3, Waukegan 4.

WHIRL of the World (Messrs. Shubert): Chgo., May 31-Aug. 29.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): N.Y.C. June 1-Sept. 5.

MINSTREL

FIELD'S, Al. G.: Syracuse, N. Y., 19, Watertown 20, Rochester 21, 22.

RICHARD and Pringle: Grand Rapids, Wis., 19, Wausau 20, Marshfield 21, Baldwin 22, Eau Claire 23, Menominee 24, New Richmond 25, Cumberland 26, Hayward 27, Bayfield 28, Ashland 29, Park Falls 30, Ironwood, Mich., 31.

BURLESQUE COLUMBIA WHEEL

AL. REEVES'S Beauty Show (Al. Reeves): N.Y.C. 24-29, B'klyn 31-Sept. 5.

AMERICAN Beauties (B. E. Forrester): Montreal 24-29, Albany 31-Sept. 2, Hartford 3-5.

BEAUTY Parade (J. J. Lowry Co.): N.Y.C. 24-29, Phila. 31-Sept. 5.

BEHMAN Show (Jack Singer): St. Paul 24-29, Milwaukee 31-Sept. 5.

BEN WELCH'S Own (Ben Welch): Phila. 24-29, Balto. 31-Sept. 5.

BIG Jubilee (Maurice Jacobs): Paterson 24-29, Newark 31-Sept. 5.

BON Ton Girls (Jacobs and Jermon): Minneapolis 31-Sept. 5.

BOWERY Burlesquers (Joe Hurtig): Newark 24-29, Phila. 31-Sept. 5.

CARNATION Beauties (Chas. Robinson): St. Louis 24-29, Kansas City 31-Sept. 5.

COLLEGE Girls (Max Spiegel): Detroit, 24-29, Toronto 31-Sept. 5.

DAVE MARION'S Own (Dave Marion): Buffalo 24-29, Rochester 31-Sept. 5.

DREAMLAND Burlesquers (Dave Marion): N.Y.C. 24-29, Paterson 31-Sept. 5.

FOLLIES of the Day (Barney Gerard): Balto. 24-29, Wash. 31-Sept. 5.

GAIETY Girls (Jacobs and Jermon): Kansas City 24-29, Omaha 31-Sept. 5.

GAY New Yorkers (Jake Goldenberg): Boston 24-29, Hartford 31-Sept. 2, Albany 3-5.

GINGER Girls (Joe Hurtig): Omaha 24-29.

GIRLS from Happyland (Hurtig and Seamon): Cinti. 24-29, Toledo 31-Sept. 5.

GIRLS of the Gay White Way (Dave Gordon): Milwaukee 24-29, Chgo. 31-Sept. 5.

GIRLS of the Moulin Rouge (Hurtig and Seamon): Wash. 24-29, Pittsburgh 31-Sept. 5.

GLOBE Trotters (J. E. Cooper): Worcester 24-26, Bridgeport 27-29, N.Y.C. 31-Sept. 5.

GOLDEN Crooks (Jacobs and Jermon): B'klyn 24-29, N.Y.C. 31-Sept. 5.

GYPSY Maids (J. E. Cooper): B'klyn 24-29.

HAPPY Widows (Pennsey and Herk): Prov. 24-29, Boston 31-Sept. 5.

HASTINGS'S Big Show (Harry Hastings): Cleveland 24-29, Cinti. 31-Sept. 5.

HONEYMOON Girls (Theatrical Operating Co.): Pittsburgh 24-29, Cleveland 31-Sept. 5.

HOWE'S Lovemakers (Sam Howe): Minneapolis 24-29, St. Paul 31-Sept. 5.

LIBERTY Girls (T. W. Dinkins): Prov. 31-Sept. 5.

MILLION Dollar Dolls (Theatrical Operating Co.): Chgo. 24-29, Detroit 31-Sept. 5.

PRIZE Winners (Joe Howard): Toronto 24-29, Buffalo 31-Sept. 5.

ROSE SYDELL-Johnny Weber (W. S. Campbell): Chgo. 24-29, St. Louis 31-Sept. 5.

ROSELAND Girls (J. E. Cooper): Hartford 24-26, Albany 27-29, N.Y.C. 31-Sept. 5.

SONNY Jesse Girls (Pete Clark): Boston 24-29, Worcester 31-Sept. 2, Bridgeport 3-5.

SOCIAL Maids (Joe Hurtig): Toledo 24-29, Chgo. 31-Sept. 5.

STAR and Garter (Phil Isaacs): Albany 24-26, Hartford 27-29, Boston 31-Sept. 5.

TROCADEROS (Charles Waldron): Rochester 24-29, Syracuse 31-Sept. 2, Utica 3-5.

WATSON'S Big Show (Billy Watson): Syracuse 24-26, Utica 27-29, Montreal 31-Sept. 5.

WATSON Sisters (Max Spiegel): Phila. 24-29, Hoboken 31-Sept. 5.

WINNING Widows (Max Spiegel): Hoboken 24-29, B'klyn 31-Sept. 5.

CIRCUS

BARNES, Al. G.: Paulding, O., 19, Van Wert 20, Celina 21, Greenville 22, New Castle, Ind., 24, Anderson 25, Shelbyville 26, Columbus 27, Greensburg 28, Jeffersonville 29.

BARNUM and Bailey: Tacoma, Wash., 19, Everett 20, Bellingham 21, Vancouver, B. C., 22.

HAGENBACK-Wallace: Wabash, Ind., 19, Lafayette 20, Crawfordsville 21, Shelbyville 22.

101 RANCH Wild West: Auburn, Ind., 19, South Bend 20, La Porte 21, Chgo., Ill., 22-29, Evanston 24, Elgin 25, Aurora 26.

RINGLING Brothers: Des Moines, Ia., 19, Boone 20, Carroll 21, Sioux City 22.

SELLS-Floto-Buffalo Bill: Milwaukee 24, Oshkosh 25, Racine 26, Waukegan, Ill., 27, Gary, Ind., 28, Elkhart 29.

TOMPKINS'S Wild West: Farmington, N. J., 24, Manasquan 25.

MISCELLANEOUS

DODGE, Sanford: Sheboygan, Wis., 23, Portage 25, Green Bay 26, New London 29, Oshkosh 30.

LAUDER, Harry: Dunedin, New Zealand, 19-21.

SCHAFFER, Sylvester (Messrs. Shubert): N.Y.C. 10—indef.

PATENTS If you have an invention which you wish to patent you can write fully and freely to Munn & Co. for advice in regard to the best way of obtaining protection. Please send sketches or a model of your invention and a description of the device, explaining its operation.

All communications are strictly confidential. Our vast practice, extending over a period of nearly seventy years, enables us in many cases to advise in regard to patentability without any expense to the client. Our Hand-Book on Patents is sent free on request. This explains our methods, terms, etc., in regard to *Patents, Trade Marks, Copyrights, etc.*

All patents secured through us are described without cost to the patentee in the *Scientific American*

MUNN & COMPANY, *Solicitors of Patents*
361 Broadway, New York and 625 F St., Washington, D.C.

MANAGERS AND AGENTS

UNITED SCENIC ARTISTS' ASSN., Inc.

267 WEST 34th STREET, NEW YORK CITY

Announces it now has an exclusive Booking Agency for Scenic Artists (members) at the above address. MANAGERS will find it to their advantage to come to this Association for Artists and Assistants for Scenic Studios, Stock Theatres, Moving Picture Studios, etc. Call, write or phone to Booking Department, United Scenic Artists' Association, T. V. Smyth, Cor. Sec'y, 267 West 34th St.
Telephone 6716 Greeley.

LADIES, DON'T WORRY! We Can Clean Your Gown in Fireflower If You Need It

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant
12 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home Amusement, Negro Plays, Paper, Scenery, Joke Books. Catalogues FREE! FREE! FREE!
SAMUEL FRENCH, 28 West 38th Street, New York

HERE AND THERE

ROCKFORD, ILL.—Harry P. Grampp, manager of the Grand Opera House, is taking a much needed vacation, camping and fishing in the vicinity of Denver. The past season has been highly successful for the Grand, owing to the very strenuous efforts of Mr. Grampp. Hugh Andreas, formerly manager of the Racine Opera House, has assumed the management of the Grand until Mr. Grampp returns.

ROCHESTER, MINN. — Rochester theatregoers were furnished a rare treat by William J. Pierce, manager of the Metropolitan Theater on July 19, when the Sheehan English Opera company played an engagement. The cast included Joseph Sheehan, Mirth Carmen, Laura Best, and Nelson Shanley, with Arnold Beaumont as musical director.
F. L. JOSSELYN.

WILLIMANTIC, CONN., Aug. 18.—The Scenic Theater was sold by Aspinwall and Marshall on Aug. 9 to Bert E. Hatch, recently chief electrician of the American Thread Mills, of this city. Mr. Hatch will make extensive alterations in the house and reopen it on Aug. 31.
C. C. PALMER.

BAL *Trunks Best for Hard Service*

WILLIAM BAL, INC., 145 WEST 45th STREET

VAUDEVILLE

The New Season: The Plans of the Vaudeville Managers, Stars and Producers

MR. A. PAUL KEITH,
President of the B. F. Keith Theaters Company and of the United Booking Offices.

THE new season, which officially dawns in two weeks, presents many interesting promises.

The coming year will see the injection of considerable "new blood." M. S. Bentham—one of the foremost men of vaudeville and an authority—has said that but one in forty small-time acts shows possibilities of developing symptoms of going up to the "big time." But a single new personality—Ruth Roye—came vividly into the spotlight of the past season, if Liane Carrera, Anna Held's clever daughter—who came into prominence early in the year—is excepted. Yet there is a tremendous demand for "new blood."

Martin Beck's Plans

Seemingly, there is just one way of satisfying that demand—importing artists from England and the Continent. The exchange of entertainers is steadily increasing. Consequently, unusual interest centers in the bookings secured by Edward V. Darling, booking expert of the United, and in Martin Beck's promises for the coming season.

Mr. Beck returned some time ago with thirty-six contracts and among them he cited two prominent French actresses, a widely known Italian tragedian and an English star of first magnitude—all as yet unknown to the varieties.

Then Mr. Beck promises the importation intact of successful revues from the Folies Bergere and Folies Marigny in Paris, each running from forty to forty-five minutes. The Parisian revue should be ideal for the American variety stage and its drawing power would be unquestioned.

Genee for Vaudeville

Mr. Darling spent weeks scouring England and the Continent for material. Upon his return he announced that Adeline Genee, the danseuse, would come over for a limited engagement—a farewell to the stage—opening late in October at the Palace.

"The Edge of the World," a sensational scenic effect which was in the recent Empire revue, will be brought over in September for a season of twenty weeks.

Arthur Prince, the ventriloquist, has been captured for American vaudeville, opening at the Colonial in January. Rosie Lloyd, the youngest of the Lloyds, and Georgie Wood, are under United contract for the coming season. Elsie Janis will play at the Palace before she returns to England, following her next tour of this country.

M. S. Bentham brought back many notable contracts for the coming vaudeville season from his European tour. Among the favorites coming over are Fred Emney, Charles Hawtrey in "The Compleat Angler," for a brief Spring season; Florence Smithson, Alfred Lester, Lily Lena, Jean Aylwyn in "A Careless Lassie," and Daisy Wood. Mr. Bentham has a vaudeville contract with Madame Yorska for the coming year. He will also offer "Marriage a la Mode" in vaudeville with an American cast.

English Favorites Coming

Other variety stars are coming over. Ella Shields, the American girl who has won a wide reputation in the English music halls in masculine impersonations, is coming back. Lupino Lane, the comedian, will come over again. Last season he was seen in the Eastern cities, but he postponed his New York debut until Fall. Neil Kenyon, the Scotch character comedian, is coming over once more at the head of his own vaudeville company. Roshanara, the English girl who presents dances of India, will return in a big and picturesque novelty. Louis Hardt, who introduced some startling feats of strength in a novelty offering, will return in January.

Vaudeville will lose Madame Bertha Kalich, who has just been touring the West in Jose Echegaray's "Mariana." She leaves vaudeville to appear in Eugene Brieux's "The Judge's Robe."

What the Headliners Will Do

Mlle. Dazie's plans are still unknown at this time, although she has been scouring Europe for a vehicle to succeed Sir James Barrie's delightful dancing fantasy, "Pantaloon."

Minnie Dupree will probably continue in her success of two seasons, Alfred Sutro's "The Man in Front," alternating in a new playlet by Edgar Allan Woolf. The sketch is as yet unnamed.

Harry Mestayer is considering vaudeville in a new sketch by Eugene Walter. Unusual interest is, of course, attached to any vaudeville offering from the pen of the author of "The Easiest Way."

Frank Sheridan is likely to be seen in "The Touch of the Child," Leon M. Lion's adaptation of a story by Tom Gallen, successfully done in England for some time.

Moreau, N. Y.
MR. MARTIN BECK,
General Manager of the Orpheum Circuit of Theaters.

Moreau, N. Y.
MR. J. J. MURDOCK,
Executive Manager of the United Booking Offices.

Edwin Stevens and Tina Marshall will have a vehicle by Junie McCree, in which Mr. Stevens will reappear in his characterization of His Satanic Majesty from "The Devil."

Some of the New Playlets

Henry E. Dixey and Marie Nordstrom will be seen in Mr. Woolf's "Castle Romance," a modernization of "The Taming of the Shrew," which was recently broken in at the New Brighton Theater.

Claude Gillingwater will tour the West in his success, "Wives of the Rich," holding a new sketch in reserve for production later.

Molly McIntyre, the star of "Kitty MacKay," is another vaudeville possibility, provided a satisfactory vehicle can be found.

Mrs. Gene Hughes has secured, in Edgar Allan Woolf's "Lady Gossip," a successor to that author's popular sketch, "Youth."

Vaudeville will gain two stars from musical comedy—Kitty Gordon and Blanche Ring, both of whom will appear in elaborate tabloid musical comedies. Miss Ring opens in Chicago on Sept. 7. Mr. and Mrs. Carter de Haven are likely to continue in the two-a-day. Gertrude Hoffman will likewise again be a vaudeville star at the head of her revue.

Several Stars Won Away

Musical comedy has, however, temporarily lured away Elizabeth Murray, while Ray Cox has temporarily deserted the varieties for the farce, "Twin Beds," in which she scored in Chicago last season. Belle Story, too, has been won away to appear in a Dillingham musical production.

Clarice Vance will again sing her Southern songs in the variety houses. Fannie Brice announces a novelty song specialty for the coming months. Belle Baker has her special offering with exclusive Irving Berlin character rag songs.

Kathleen Clifford will return—along about Christmas—from her conquest of London, to show her dainty art during a special engagement at the Palace Theater. Maurice and Florence Walton will return from their European successes in October.

The Autumn will also see the return of charming Isabell D'Armond, after her hit at the London Hippodrome. Wellington Cross and Lois Josephine, who won distinct favor abroad, will be back in American vaudeville after a Continental tour. Sophie Barnard will be heard in the East once more in songs.

(Continued on page 18.)

FROM SONG AND DANCE ARTIST TO VAUDEVILLE PROMOTER

Alf. T. Wilton's Career from the Old Days of Variety

MR. ALF. T. WILTON.

A goat—of unknown pedigree but apparently of unusual histrionic ability—was the actual cause of Alf. T. Wilton adopting a theatrical career.

Mr. Wilton—now one of the foremost "big time" booking representatives—was born in the Ninth Ward of New York just forty-four years ago. The stage exerted a fascination over the future vaudeville promoter as far back as he can remember. As a boy he used to get up little plays and present them in the basement of his home for the grand admission of one cent. One member of the company was Joe Coyne, now well known on the English stage. Frank Evans, the present booking agent, was a Ninth Warder, too, as was Willie Collier.

But the pet goat of youthful Wilton really launched its owner upon a stage career. Ed. Harrigan, of Harrigan and Hart, was walking along McDougal Street one day when he noticed the animal. At the moment he happened to need a goat for a silent role in "Squatter's Sovereignty." He called Wilton over. "Would you like to have your goat go on the stage?" he inquired. Wilton readily agreed and $5 was settled upon as the animal's weekly salary. So the goat made his debut at the Harrigan and Hart Theater on Broadway opposite Waverly Place. Wilton used to go to the theater every night and bring the goat home.

That determined his career. "I was a very bad actor some years ago," concedes Mr. Wilton. At thirteen years of age he and his brother, Andrew, obtained positions with the team of Murphy and Mack, then of the comedy four of Murphy, Mack, Murphy and Shannon. The team was producing afterpieces at the London Theater, on the Bowery, and the boys made their first appearances in small parts. Later the brothers did a singing and dancing act.

The first engagement of the team out of town—secured through a booking agency—was to be with Draper's "Uncle Tom's Cabin" company at a salary of $20 a week and railroad expenses. The boys—Wilton was but sixteen and his brother fifteen—signed and started to join their company at Bradford, Pa.

Reaching the Pennsylvania town—and using their last cent—they were horrified to find that Draper no longer ran a "U. T. C." organization but was managing Molly Gerard's Female Minstrels. Finally the boys persuaded the manager to let them be the end "men," besides doing a blackface turn in the olio and a Dutch comedy afterpiece à la Weber and Fields. The brothers "got away with it," but soon they decided to split up.

The team of Wilton and Nelson was formed. They joined the Harry Kernell show—in which the Rogers Brothers were doing their specialty in the olio. Wilton was soon made treasurer of the organization, getting his first taste of the business side of vaudeville.

The team next played vaudeville dates in what was then termed a singing and talking novelty. Among the first Keith houses Mr. Wilton played was the Philadelphia Bijou, at that time managed by Phil Nash.

At the age of twenty-one Mr. Wilton took charge of Smythe's Hall at Manchester, N. H., renamed it Smythe's Opera House, and started presenting vaudeville. Mr. Wilton became a town favorite, as would be indicated by a clipping from the Manchester *Journal* of the day:

"What Tony Pastor and Maggie Cline are to the city of New York, Alf. Wilton and his vaudeville are to Manchester."

The town gave him a testimonial performance before he moved on to the Island Garden, Lewiston, Me., where he directed a season of vaudeville. Next he went to Worcester, Mass., where he remained for fifteen years, gradually taking charge of one theater after another, until he directed Lothrop's Opera House, the Park Theater, the Franklyn Square Theater, and the Nickel, the first motion picture house of Worcester.

Mr. Wilton tells some interesting stories of the Park Theater, where Master Gabriel and Al. Lamar made their first vaudeville appearances, Digby Bell, Blanche Ring, Homer Lind, the Empire City Quartette, and Victor Moore made their two-a-day debuts, and many others started their variety careers. Maurice Barrymore made his last appearance in vaudeville there.

Mr. Wilton relates a little incident that occurred at the old Park Theater. He was sitting in the box-office one afternoon when no matinee was scheduled as a man walked up to the window and demanded a ten-cent gallery ticket. Intending to play a little joke, a ticket was sold to him. Then Wilton, James D. Flynn, the manager of "Hogan's Alley," the pianist and the stage-manager adjourned into the theater. The curtain was rung up, the one-man orchestra launched into melody, and Wilton and Flynn appeared in an impromptu duo.

The brief performance over, the would-be jokers returned to the box-office. In a few moments the irate gallery god appeared at the window.

"Gimme my money back!"

"Wasn't the performance good?" they asked.

The audience pocketed his dime. "Rotten!" he exclaimed. "Rot-t-ten!"

That little incident removed any lingering desire Wilton had of returning to the footlights. However, one day not long ago Wilton and Mr. Evans, the booking agent, did a little duo, a memory of the old days in the Ninth Ward, up in the U. B. O. offices. "Booked!" cried half a dozen different theater representatives.

But Mr. Wilton is satisfied with his success. For seven years he has been directing the careers of many vaudeville stars, among them Arnold Daly, David Bispham, Elisabeth Murray, Lulu Glaser, Blanche Walsh, Walter C. Kelly, Marie Dressler, Claude Gillingwater, Emma Carus, Amelia Stone and Armand Kaliz, Victor Moore and Emma Littlefield, Winona Winter, Grace Van Studdiford, Frank Lalor, Edwin Arden, Sophye Barnard and Lou Anger, and Lillian Herlein. He will have charge of the coming vaudeville tour of Richard Carle and Hattie Williams.

THE NEW SEASON

(*Continued from page 17.*)

Plans of the Producers

The big vaudeville producers have ambitious plans.

James L. Lasky and Abe Levy are uniting in the presentation of a vaudevillization of "Jole" under the title of "The Garden of Peaches." The pretty peach orchard setting will be used and Minerva Coverdale will be the principal blue pajama girl.

Messrs. Lasky and Levy will also produce "The Memorandum Book," Jules Eckert Goodman's dramatization of Will Payne's magazine story, with Edward Abeles as the reporter hero.

The first Lasky girl act of the season will be "The Society Buds," with Clark and Gergman featured. "The Red Heads" will tour again, with James B. Carson, and "The Beauties" will once more be on view, with Mortimer Weiden and Mae Busch in the foremost roles.

B. A. Rolfe will send out eight productions, at least two of which will be new offerings. One will be a new operetta by Fred de Gresac, who wrote "The Bride Shop" for Mr. Rolfe last season. "The Bride Shop," by the way, will again tour the varieties.

Joseph Hart usually produces a large number of playlets. One of his season's offerings will be "The Blue Diamond," John Willard's sketch which recently tried out successfully at Brighton Beach. Mr. Willard's "The Green Beetle" will go on tour again.

Mr. Hart will present Jessie Busley and a cast of seven, possibly including Percival Knight, in "The Girl of the Cigar Stand." Harry Beresford will be seen in Tom Barry's sketch, "Twenty Odd Years," recently offered at the beach houses.

Mr. Hart will, too, produce "The Rainbow Cocktail," a musical act by Hassard Short and Kenneth Webb.

FREDERICK JAMES SMITH.

JOAN SAWYER OPERATED UPON

Joan Sawyer was operated upon for appendicitis on Aug. 11 at the Astor Sanitarium, 203 West Seventieth Street, by Dr. J. W. Amey, who also performed a second operation for an abscess. Both operations were successful. Miss Sawyer is planning to resume her engagement at the Palace and reopen her Persian Garden late in September.

PALACE TO SHOW WAR OPERATIONS

The Palace Theater has ordered a huge war game curtain which shows operations in the field much on the principle of an automatic baseball player.

During intermission this curtain will be lowered and the armies and navies operated from a switchboard. The war game is the invention of Thomas Alva Edison, but has never before been used, except as a scientific toy.

IN THE LONDON HALLS

War Upset Artists' Plans—Elsie Janis Extends Engagement at Palace

LONDON, ENG. (*Special*).—The European war cloud has upset the plans of many artists in this city, many having engagements in Germany and Austria being canceled.

Jimmy Britt is booked for an early appearance at the Oxford.

Dooly and Sales did so well at Finsbury Park Empire that they have been booked by the Syndicate, opening at the Oxford.

The London Opera House opened Aug. 3 as a twice nightly house.

Owing to existing conditions on the Continent, Elsie Janis has decided to remain at the Palace for another two weeks.

Ella Shields is again with us. She opened at the Kilburn Empire week of Aug. 3.

HOWARD.

"THE MYSTIC COMPASS"

Musical Act, by Paul Ker, Grace Griswold and Frank Ferguson, to Be Produced

"The Mystic Compass," one-act musical comedy with music by Paul Ker, lyrics by Grace Griswold and book by Frank Ferguson, will be produced during the coming season. H. J. Moorhouse, an inventor, has completed a stage illusion which will be a feature of the act. The production carries a cast of seven people in addition to a musical director and several electricians.

MISS FORCEY SAILS

Miss Mae Forcey, who books acts for Will Collins through M. S. Bentham, sailed for England on the *Cedric*, Aug. 15. She will enjoy a short vacation in London and the seaside resorts of England before returning to this country. Miss Forcey had booked passage on a steamship leaving a week earlier, but the outbreak of hostilities abroad compelled her to cancel it.

EDITH HELENA TO OPEN IN FALL

Edith Helena and Dominico Russo, who broke in an elaborate act at the Brighton Beach Music Hall last week, will open on Keith time in November.

FOX AND DOLLY TO OPEN AUG. 24

Harry Fox and Yancsi Dolly will begin their 1914-15 season at Baltimore on Aug. 24, after which they are scheduled to appear in the New York Keith houses.

BUYS INTEREST IN THEATER

FALL RIVER, MASS., Aug. 11.—Jenie Jacobs, the New York vaudeville agent, has bought Julius Cahn's interest in the Puritan Theater in this city.

TO ENDOW HOSPITAL BED

Vaudeville Managers and Headliners to Honor Memory of William Hammerstein

In memory of the late William Hammerstein, who died last Spring, a committee of leading vaudeville managers and stars will meet at the Hotel Knickerbocker this afternoon to arrange for the perpetual endowment of a hospital bed.

Percy G. Williams, who was one of Mr. Hammerstein's closest friends, is at the head of the movement, and associated with him are Messrs. E. F. Albee, John J. Murdock, Maurice Gest, Houdini, Al. Jolson, Nat Wills, George Le Maire and others. The secretaries are Bert Levy and Loney Haskell. It is the purpose to endow a bed in a children's hospital.

THE WINTERS AT HENDERSON'S

Mr. and Mrs. Howard Winter are making their first appearances as a dancing team in the East at Henderson's Dansant, adjoining Henderson's Music Hall, Coney Island.

Mr. Winter is a nephew of William Winter, the veteran critic, and his family home is at Gloucester, Mass., where the original Winter residence, built in 1697, still stands. He is a graduate of Yale and the Massachusetts Institute of Technology. He became a civil engineer, and while employed in the Yaqui Indian country, met and married Miss Cecilia Gibson, of Boston, a graduate of Wellesley and a daughter of C. F. Gibson, traffic manager of the Santa Fe Railroad. In Los Angeles their dancing attracted attention and they received an offer to appear professionally at the Hotel St. Francis in San Francisco. Later they danced at the Brown Palace Hotel in Denver, coming East a few weeks ago.

SOPHIE TUCKER SCORES

That Sophie Tucker is a favorite at the Island was certainly proved Monday last week, when she appeared at Henderson's Music Hall. Miss Tucker introduced four new songs, "Now That You've Got Me, What Are You Going to Do With Me?" "I Have One Idea About the Boys, and That's to Love 'Em," "They Get a Little Bigger Every Year," and "At the Yiddish Wedding." In these new numbers she has good material that should serve her well for the new season. They were well received.

HOUDINI'S ASSISTANT OFF TO WAR

Franz Kukol, who is one of Houdini's assistants in his acts of escaping from tightly barricaded water cells, etc., was one of the first German reserves in this city to rush to the aid of the Fatherland. He is at present on his way to Germany.

Kate Elinore and Sam Williams will open on the Orpheum time at Chicago, Sept. 7. This will be their first trip over the Orpheum Circuit in twelve years.

"THE LIGHTNING STROKE"

One-Act Play by George Henry Payne to Be Produced Shortly

George Henry Payne, ex-dramatic critic, author and politician, has written a new one-act play called "The Lightning Stroke," which is to be produced by a specially selected company under the management of Paul Armstrong. It is said to possess a strong dramatic story and is based on an original idea of a very sensational nature.

SINGLE WEEK IN VAUDEVILLE

Ethel Barrymore made her only vaudeville appearance this season at the New Brighton theater last week. An incident which occurred last Summer is responsible for just the single week. Miss Barrymore was engaged to present "The Twelve Pound Look" at the New Brighton for the last week of her vaudeville tour. She was advertised extensively and everything was ready at the seashore theater.

The Saturday before her intended appearance Miss Barrymore's little daughter became ill. Thinking it might be serious, the star took her to the hospital. The hospital authorities refused to allow the little girl to leave, as she showed symptoms of a contagious disease. They also declined to permit Miss Barrymore to leave because she had been with the little girl. The week at the New Brighton, therefore, had to be called off.

Miss Barrymore promised to play a later engagement at the New Brighton, and this Summer, in order to fulfill her promise, she has gone through the bother of engaging and rehearsing a company in order to play one week.

Charles Dalton, who was a member of the original cast of "The Twelve Pound Look," when it was presented at the Empire, appeared in the playlet with Miss Barrymore.

SCENERY
Lee Lash Studios
Productions
Stock & Vaudeville
308 to 316 East 48th Street
Broadway Offices
Long Acre Bldg.

Apeda, N. Y.

ANNETTE SIMONET.
Appearing in Keith Vaudeville.

"THE HOUSE OF LARRABEE"

Playlet by John Redhead Froome, Jr., to Be Produced Shortly at Montreal

"The House of Larrabee," a playlet by John Redhead Froome, Jr., Mirror correspondent at Cincinnati, is shortly to be produced at the Orpheum Theater in Montreal. It is now in rehearsal in New York. Ainsworth Arnold is presenting the playlet, supported by Paul Doucet. There are only two in the cast.

Another playlet by Mr. Froome, "The Kidnapper," opened its second season at the Colonial in Chicago on Aug. 17, under the direction of Montgomery and Sherburne. A tour through the West follows the Chicago opening.

BROCKBANK IN ACT

To Appear in "The Drum of '76" Under Direction of M. S. Bentham

Harrison Brockbank, who created the role of Napoleon in the production of "The Purple Road" at the Liberty Theater a few seasons ago, is to appear the coming season under the direction of M. S. Bentham in "The Drum of '76," a sketch new to America but which has had a successful career on the English stage. The act will open on Sept. 14.

ROYAL THEATER TO OPEN SEPT. 7

The opening of the Royal Theater, the former combination house in the Bronx, has been postponed from Aug. 31 to Sept. 7 because of changes being made in the building.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

"ACT Beautiful": Orph., Winnipeg; Orph., Regina, 24, 25; Sherman Grand, Calgary, 26, 27; Empire, Edmonton, 28, 29.
ADAIR and Adair: Orph., Des Moines, 23-29.
ADELAIDE and Hughes: Palace, N. Y. C., June 29—indef.
AHEARN, Chas., Troupe: Orph., Winnipeg; Orph., Regina, 24, 25; Sherman Grand, Calgary, 26, 27; Empire, Edmonton, 28, 29.
ALEXANDER Brothers: Grand Rapids Park, Grand Rapids; Orph., Vancouver, 23-29.
ALEXANDER Kids: Orph., Harrisburg, Pa., 17-29; Shubert's, Utica, N. Y., 31-Sept. 5.
ALCO Trio: Orph., Sioux City, 23-29.
AMERICAN Dancers, Six: Sherman Grand, Calgary, 19, 20; Empire, Edmonton, 21, 22.
ARCO Brothers: Maryland, Balto.; Keith's, Phila., 24-29; Garrick, Wilmington, 31-Sept. 5.
ARDATH, Fred J., Co.: Orph., Harrisburg, Pa.; Temple, Detroit, 24-29; Temple, Rochester, 31-Sept. 5.
ARDELL, Franklyn, Co.: Keith's, Phila.
ARMANIS, Five: Sohmer Park, Montreal.
ARNAUT Brothers: Dominion, Ottawa; New Brighton, Brighton Beach, N. Y., 24-29; Maryland, Balto., 31-Sept. 5.
ASHLEY and Canfield: Orph., Winnipeg, 23-29.
ASORIA, Mlle., and Co.: Orph., Los Angeles, 23-29.
ATHLATA and Anker Brothers: New Brighton, Brighton Beach, N. Y.
AVON Four: Music Hall, Brighton Beach, N. Y.
BAGBY, Beryl: Maryland, Balto., 31-Sept. 5.
BAKER, Belle: Maryland, Balto., 24-29.
BAKER, Ward: Keith's, Boston, 31-Sept. 5.
BALABAN: Morrison's, Rockaway, N. Y.
"BAREFOOT Boy": New Brighton, Brighton Beach, N. Y.
BARTH, Lee: Orph., St. Paul; Orph., Duluth, 23-29.
BARTIN, Sam: Bushwick, B'klyn, N. Y., 24-29.
BEAUMONT and Arnold: Victoria, N. Y. C.
"BEAUTIES, The": Orph., Vancouver, 23-29.
"BEAUTY Is Only Skin Deep": Orph., St. Paul; Orph., Sioux City, 23-29.
BELLCLAIRE Brothers: Victoria, N. Y. C.
BELLES and Seville: Keith's, Phila.
BENDIX Players: Orph., Minneapolis, 23-29.
BERGEN, Alfred: Keith's, Wash.
BERKO, Raymond: Keith's, Boston.
BERKS, Steffy: Keith's, Boston, 24-29; Garrick, Wilmington, 31-Sept. 5.
BERRESFORD, Harry, Co.: Temple, Rochester, 24-29.
BICKEL and Watson: Hipp., Cleveland, 31-Sept. 5.
BINNS and Bert: Orph., Vancouver, 23-29.
BISON City Four: Temple, Hamilton, Can.; Victoria, N. Y. C., 31-Sept. 5.
BOLAND and Hola: Orph., Vancouver, 23-29.
BORCONI, Maleta: Orph., Sioux City, 23-29.
BOUTON, Harry, Co.: Sohmer Park, Montreal, 24-29.
BOOTHBY and Everdeen: Temple, Hamilton, Can., 31-Sept. 5.
BOYLE and Brazil: Shubert's, Utica, N. Y., 31-Sept. 5.
BRADY, The: Maryland, Balto.; Keith's, Columbus, 31-Sept. 5.
BREEN, Harry: Orph., Minneapolis, 23-29.
BRICE, Fannie: New Brighton, Brighton Beach, N. Y., 24-29.
"BRIDE Shop": Orph., Harrisburg, Pa., 31-Sept. 5.
BRONSON and Baldwin: Forsythe, Atlanta, 24-29; Lyric, Birmingham, 31-Sept. 5.
BROOKS and Bowen: Music Hall, Brighton Beach, N. Y.; Shea's, Buffalo, 24-29; Shea's, Toronto, 31-Sept. 5.
BROWN, George N., Co.: Keith's, Toledo, 24-29; Grand, Syracuse, 31-Sept. 5.
BRUCH, Fritz and Lucy: Maryland, Balto.; Temple, Detroit, 24-29; Temple, Rochester, 31-Sept. 5.
BURKE and McDonald: New Brighton, Brighton Beach, N. Y., 31-Sept. 5.
BURKHART and White: Orph., Regina; Sherman Grand, Calgary, 19, 20; Empire, Edmonton, 21, 22.
BURNHAM and Erwin: Mal. Chgo.
BURNS and Fulton: Orph., Los Angeles.
BURNS and Lynn: Orph., Montreal, 31-Sept. 5.
BYAL and Early: Shea's, Toronto, 24-29.
CARLOS Brothers: Orph., Vancouver, 23-29.
CARLTON and Willard: Palace, N. Y. C.; Maryland, Balto., 24-29.
CATALANO and Denahy: Henderson's, Coney Island, N. Y., 24-29.
CARTMELL and Harris: Orph., Omaha, 23-29.
CAPPOLICAN, Chief: Orph., Minneapolis; Orph., Winnipeg, 23-29.
CHANDLER, Anna: Palace, N. Y. C.
CHUNG Hwa Comedy Four: Mal. Chgo.
CLARK and Verdi: Orph., Los Angeles.
CLIFF, Laddie: Orph., St. Paul; Orph., Sioux City, 23-29.
CLINTONS, Novelty: Orph., Montreal, 24-29; Dominion, Ottawa, 31-Sept. 5.
COLLEGIANS, Three: Forsythe, Atlanta, 31-Sept. 5.
COLLINS and Hart: Alhambra, N. Y. C., 31-Sept. 5.
"COLONIAL Days": Shea's, Buffalo, 31-Sept. 5.
CONNELLY, Jane, Co.: Dominion, Ottawa; Temple, Hamilton, 24-29; Shea's, Buffalo, 31-Sept. 5.
CONROY and Models: Maryland, Balto.; Bushwick, B'klyn, 31-Sept. 5.
COOPER, Harry: Keith's, Boston, 31-Sept. 5.
COOPER, Joe and Lew: Orph., Regina, 24, 25; Sherman Grand, Calgary, 26, 27; Empire, Edmonton, 28, 29.
CORBETT, Shennard and Donovan: Orph., Sioux City, 23-29.
CORELLI and Gillette: Temple, Detroit; Temple, Rochester, 24-29; Keith's, Toledo, 31-Sept. 5.
CORIO and Dinus: Temple, Detroit, 24-29; Temple, Rochester, 31-Sept. 5.
COURTNEY, Marie: Orph., Winnipeg.
CRESSY and Dayne: Temple, Detroit, 31-Sept. 5.
CRONIN, Morris, Co.: Orph., Minneapolis; Orph., St. Paul, 23-29.
CROSS, Wellington, and Lois Josephine Berye: Empire, London, Eng., June 1—indef.
CROWELL, Frost Byrd: Orph., Oakland, 23-29.
CURTIS, Julia: Bushwick, B'klyn, 31-Sept. 5.
CUTTYS, Musical: Victoria, N. Y. C., 24-29.
DALE and Boyle: Sohmer Park, Montreal, 24-29.
DALY, Arnold: Orph., Omaha, 23-29.
DALY, Vinie: Orph., Oakland; Orph., Los Angeles, 23-29.
DE COE, Harry: Orph., Minneapolis; Orph., Winnipeg, 23-29.
DE GARCOGNE, Cadets: Music Hall, Brighton Beach, N. Y.; Morrison's, Rockaway, N. Y., 24-29.
DE GARMA, Alice: Shubert's, Utica, N. Y., 31-Sept. 5.
DE LA ROSA, Marga: Orph., St. Paul; Orph., Duluth, 23-29.
DE MAR, Grace: Victoria, N. Y. C., 31-Sept. 5.
DE MICHELLE Brothers: Henderson's, Coney Island, N. Y., 31-Sept. 5.
DERKINS Dogs: Mal., Milwaukee; Keith's, Phila., 24-29; Keith's, Columbus, 31-Sept. 5.
DE VINE and Williams: Grand, Syracuse, 24-29; Hipp., Cleveland, 31-Sept. 5.
DIAMOND and Brennan: Keith's, Boston; Maryland, Balto., 24-29; Alhambra, N. Y. C., 31-Sept. 5.
DIAMOND and Delaware: Maryland, Balto.
DICKINSON, Rube: Orph., St. Paul, 23-29.
DIXEY-Nordstrom Co.: Keith's, Phila., 24-29; Keith's, Boston, 31-Sept. 5.
DOLCE Sisters, Three: Victoria, N. Y. C.
DORER, Marie: Temple, Detroit, 31-Sept. 5.
DOYLE, Patsy: New Brighton, Brighton Beach, N. Y., 24-29.
DUPPETT, Bruce, Co.: Shea's, Toronto.
DUFFIN-Redcay Troupe: Keith's, Phila., 31-Sept. 5.
DUFFY and Lorenzo: Orph., Oakland, 16-29.
DUNFEE, Josephine: Orph., Frisco; Orph., Oakland, 31-Sept. 5.
DUNMORE, Evelyn: Keith's, Boston, 31-Sept. 5.
DUPREE and Dupree: Temple, Detroit, 31-Sept. 5.
DURKIN, Katherine: Orph., Regina, 24, 25; Sherman Grand, Calgary, 26, 27; Empire, Edmonton, 28, 29.
EARLE, Emily: Victoria, N. Y. C., 31-Sept. 5.
EDWARDS'S Song Revue: Palace, N. Y. C., 24-29.
ELINORE and Williams: Keith's, Phila., 31-Sept. 5.
EL RAY Sisters: Temple, Detroit; Temple, Rochester, 24-29.
EMPIRE Comedy Four: East End Park, Memphis.
EVANS, Chas. K., Co.: New Brighton, Brighton Beach, 24-29.
FANTINE Duo: Victoria, N. Y. C., 24-29.
FITZGIBBON, Bert: Morrison's, Rockaway, N. Y., 24-29.
"FIXING the Furnace": Temple, Hamilton, Can., 24-29.
FLANAGAN and Edwards: Mal., Milwaukee; Hipp., Cleveland, 31-Sept. 5.

B. F. KEITH'S CIRCUIT OF THEATRES
E. F. ALBEE General Manager

THE ORPHEUM CIRCUIT OF THEATRES
MARTIN BECK, General Manager

United Booking Offices
(AGENCY)

ARTISTS and Acts of Every Description Suitable for Vaudeville Can Obtain Desirable Engagements in these Offices. You Can Book Direct by Addressing S. K. Hodgdon, Booking Manager of the United, and F. W. Vincent, Booking Manager of the Orpheum Circuit.

OFFICES
B. F. KEITH'S PALACE THEATRE BUILDING - NEW YORK CITY

JOHN J. McNALLY, the well known playright, author of the Rogers Brothers' series of successes, May Irwin's "The Widow Jones," "The Straight Tip," "The Country Boy," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in these theatres, address JOHN J. McNALLY, care the United Booking Offices, or at 775 Washington Street, Brookline, Mass.

RAY SAMUELS
The Blue Streak of Vaudeville
Booked Solid United Time

ELIZABETH M. MURRAY
IN VAUDEVILLE
Direction
Alf. T. Wilton
NEXT SEASON
Personal Direction
Mr. Charles Dillingham

DOROTHY HUNTER
AND
JACK McENNESS
IN MODERN DANCES
Now at BRAWNER, ATOP THE STRAND

TRIXIE FRIGANZA
with Mr. F. BARRETT CARNAH and Mr. "JIMMIE" FOX
Mrs. B. Kaufer, Costumer
Will be back Xmas

ROSHANARA
Indian and Classic Dances
Address care Thomas Cook, Ludgate Circus, London, England

CARMELITA FERRER
The famous Spanish dancer and Queen of the Castinets
EUROPE'S FAVORITE
Direction of M. S. Bentham

WINONA WINTER
"THE CHEER UP GIRL"
The Season's Daintiest Hit
DIRECTION ALF T. WILTON

BELLE BAKER
"The Bernhardt of Song"
IN VAUDEVILLE Direction Edward S. Keller

FRANK KEENAN
En Route Address Frank Evans, Inc., Palace Theatre Building

FLORENZ Troupe: Schmer Park, Montreal, 24-29.
FLORO, Prince: Maryland, Baltimore, 31-Sept. 5.
FORD and Hewitt: Forest Park, St. Louis, 23-29.
FOSTER, Bill: Keith's, Phila., 31-Sept. 5.
FOY, Eddie, and Family: Morrison, Rockaway, N. Y.
FRANCIS, Mme. E.: Maryland, Baltimore.
FRIGANZA, Trixie: Orph., Los Angeles.
GALLAGHER and Carlin: Keith's, Wash., 31-Sept. 5.
GEORGE, Edwin: Victoria, N. Y. C., 24-29.
GEORGETTE: Maj., Milwaukee.
GILBERT, Bessie: Schmer Park, Montreal.
GILLETTE'S Monkeys: Victoria, N. Y. C., 31-Sept. 5.
GILLINGWATER, Claude: Orph., Minneapolis; Orph., Winnipeg, 23-29.
"GIRL from Milwaukee": Keith's, Phila.
GOLDEN, Claude: Orph., St. Paul, 23-29.
GORDON Brothers and Kangaroo: New Brighton, Brighton Beach, N. Y., 31-Sept. 5.
GORMLEY and Caffery: Sherman Grand, Calgary, 19, 20; Empire, Edmonton, 21, 22.
GRAHAM, Lyda, Co.: Maryland, Baltimore, 24-29.
GRANT and Hoag: Sherman Grand, Calgary, 19, 20; Empire, Edmonton, 21, 22.
GRAREES, The: Orph., Winnipeg, 23-29.
GRUBER'S Animals: Palace, Chicago.
HAINES, Robert T.: Orph., Montreal, 31-Sept. 5.
HARRINGTON Co.: Palace, N. Y. C.
HART, Mame and Billy: Orph., Oakland; Orph., 'Frisco, 23-29.
HARTMAN and Verady: Maryland, Baltimore, 31-Sept. 5.
HAVEL-O'Brien Co.: Maj., Chicago.
HAVILAND and Thornton: Maryland, Baltimore; Orph., Harrisburg, Pa., 24-29.
HAYES, Ed., and Co.: Orph., Los Angeles, 23-29.
HEATH and Millership: New Brighton, Brighton Beach, N. Y., 24-29; Grand, Pittsburg, 31-Sept. 5.
HENRY and Francis: Henderson's, Coney Island, N. Y., 31-Sept. 5.
HERNE, Chrystal: Orph., Los Angeles, 16-29.
HERR, Ralph: Maj., Milwaukee.
HESS Sisters: Orph., 'Frisco, 23-29.
HICKEY Brothers, Three: Orph., 'Frisco, 23-29.
HINES and Fox: Palace, Chicago.
HOEY and Lee: Temple, Rochester, 24-29; Temple, Detroit, 31-Sept. 5.
HORNBECK Brothers: Schmer Park, Montreal, 31-Sept. 5.
HOUDINI, Harry: Victoria, N. Y. C., July 5—indef.
HOUGHTON'S Boys and Girls, June: Maryland, Balto.
HOWARD, Charles, Co.: Maj., Chicago.
HOWARD, Great: Palace, N. Y. C.; Bushwick, B'klyn, 31-Sept. 5.
HUNTING and Francis: Temple, Hamilton, Can., 24-29.
HUNTING, Law and Mollie: Temple, Hamilton, Can.; Orph., Montreal, 24-29; Dominion, Ottawa, 31-Sept. 5.
IDANIAN, Five: Maj., Chicago.
"IDEAL": Orph., Montreal, 24-29; Dominion, Ottawa, 31-Sept. 5.
IRMRD: Orph., Vancouver, 23-29.
JACKSON, Joe: Victoria, N.Y. C.
JAMES, Walter: Forest Park, St. Louis; Fountaine Ferry Park, Louisville, 23-29.
JARROW: Victoria, N.Y.C., 17-Aug. 5.
JARVIS and Harrison: Keith's, Phila.; Keith's, Cinti., 31-Sept. 5.
JEFFERSON, Joseph, Co.: Orph., Duluth, 23-29.
JONES and Sylvester: Temple, Hamilton, Can.
JORDAN Girls: Keith's, Boston; Keith's, Phila., 31-Sept. 5.
JULIET: Temple, Detroit; Temple, Rochester, 24-29; Shea's, Buffalo, 31-Sept. 5.
KAJIYAMA: Orph., St. Paul; Orph., Duluth, 23-29.
KALICH, Bertha, Co.: Orph., 'Frisco; Orph., Oakland, 23-29.
KALMER and Brown: Orph., Des Moines, 23-29.
KAUFMAN Brothers: Orph., Minneapolis; Orph., Des Moines, 23-29.
KEATONS, Three: Music Hall, Brighton Beach, N. Y.
KENO and Mayne: Shea's, Toronto; Keith's, Phila., 24-29; Victoria, N.Y.C., 31-Sept. 5.
KID Kabaret: Keith's, Boston; Victoria, N.Y.C., 24-29.
KIMBERLY and Mohr: Orph., Omaha, 23-29.
KIRK and Fogarty: Maryland, Balto., 24-29; Keith's, Lowell, Mass., 31-Sept. 5.
KORNAU, Fred: Orph., Los Angeles, 23-29.
KRAMER and Morton: Orph., Oakland.
KRAMER and Patterson: Orph., Winnipeg; Orph., Regina, 24, 25; Sherman Grand, Calgary, 26, 27; Empire, Edmonton, 28, 29.
KRONOLD, Hans: Maj., Chicago.
LA CROIX, Paul: East End Park, Memphis.
LAI MON KIM: Orph., Los Angeles, 16-29.
LAMBERT and Ball: New Brighton, Brighton Beach, N. Y.; Victoria, N.Y.C., 24-29; Royal, N.Y.C., 31-Sept. 5.
LANE and O'Donnell: Hipp., Cleveland, 31-Sept. 5.
LA TOY Brothers: Bushwick, B'klyn, N. Y., 24-29.
"LAWN Party": Hipp., Cleveland, 31-Sept. 5.
LEIGHTNER and Jordan: Morrison's, Rockaway, N. Y.; Orph., Harrisburg, Pa., 24-29.
LEITZEL and Jeanette: Forest Park, St. Louis, 23-29.
LES AGGUSTS: Shea's, Buffalo; Shea's, Toronto, 24-29.
LES GOUGUETS: Maj., Chas.
LIBONITI: Orph., Harrisburg, Pa.
"LIGHTNING Stroke": New Brighton, Brighton Beach, N. Y., 17-29.
LINDSAY, Fred: New Brighton, Brighton Beach, N. Y.; Schmer Park, Montreal, 31-Sept. 5.
LOCKETT and Waldron: Orph., Minneapolis; Orph., St. Paul, 23-29.
"LORNA Doone": Forest Park, St. Louis, 23-29.
LUCIER, Lancton, Co.: Orph., Minneapolis, 23-29.
LYONS and Yosco: Keith's, Phila.
LYRES, Three: Keith's, Toledo, 24-29; Keith's, Columbus, 31-Sept. 5.
MACK and Ellis: Orph., Minneapolis, 23-29.
MACK and Walker: Orph., Winnipeg; Orph., Regina, 24, 25; Sherman Grand, Calgary, 26, 27; Empire, Edmonton, 28, 29.
MARBENA and Delton Brothers: Bushwick, B'klyn, 24-29; Orph., B'klyn, 31-Sept. 5.
MARIE, Dainty: Palace, N.Y. C., 10—indef.
MARKELY, Frank: Keith's, Phila.
MARTELLE: East End Park, Memphis; Fountaine Ferry Park, Louisville, 23-29.
MARTHA and Slater: Temple, Detroit, 24-29; Temple, Rochester, 31-Sept. 5.
MARTIN and Fabrini: Maj., Milwaukee.
MASON, Wilbur and Jordan: Forest Park, St. Louis; Fountaine Ferry Park, Louisville, 23-29.
MATINEE Girls: Orph., 'Frisco, 23-29.
MATTHEWS, Sharne, Co.: Orph., St. Paul, 23-29.
MAXINE Brothers and Bobby: Shea's, Buffalo, 24-29; Shea's, Toronto, 31-Sept. 5.
McDERMOTT, Billy: Grand, Syracuse, 31-Sept. 5.
McDEVITT, Kelly and Lucia: Maryland, Balto., 31-Sept. 5.
McFARLANE, George: Keith's, Wash., 31-Sept. 5.
McGOODS, Chas.: Orph., St. Paul; Orph., Duluth, 23-29.
McLELLAN and Carson: Maryland, Balto., 24-29; Bushwick, B'klyn, 31-Sept. 5.
McMAHON, Diamond and Chemacos: Fountaine Ferry Park, Louisville, 23-29.
McWATERS and Tyson: Bushwick, B'klyn, N. Y., 24-29.
McWILLIAMS, Stanley and Baldwin: Maryland, Balto.
MEEHAN'S Dogs: Orph., Duluth, 23-29.
MEISTERSINGERS, Palace, N.Y.C.; Shea's, Buffalo, 24-29; Shea's, Toronto, 31-Sept. 5.
MELODY Boys, Five: Keith's, Phila., 24-29.
MELROSE, Bert: New Brighton, Brighton Beach, N. Y., 9-29.
MELVILLE and Higgins: Music Hall, Brighton Beach, N. Y.; Alhambra, 31-Sept. 5.
MERCEDES: Orph., B'klyn, N. Y., 31-Sept. 5.
METROPOLITAN Minstrels: Maryland, Balto.
METZETTIS, Five: Orph., St. Paul; Orph., Winnipeg, 23-29.
MILLER and Lyles: Maj., Chas.
MILLER and Vincent: Orph., Harrisburg.
MILTON and De Long Sisters: Forsythe, Atlanta, 31-Sept. 5.
MONTGOMERY and Moore: Rockaway, N. Y., 24-29; Henderson's, Coney Island, N. Y., 31-Sept. 5.
MONTGOMERY, Marshall: Keith's, Toledo, 31-Sept. 5.
MORRIS, Elida: Fountaine Ferry Park, Louisville.
MORTON and Austin: Bushwick, B'klyn, N. Y., 24-29.
MURTHER, Dorothy: Shea's, Buffalo; Shea's, Toronto, 24-29.
MURRAY, Elizabeth: Orph., B'klyn, N. Y., 31-Sept. 5.
MYSTIC Bird: Keith's, Boston; Keith's, Phila., 31-Sept. 5.
NANA: Fountaine Ferry Park, Louisville.
NATALIE and Ferrari: Orph., 'Frisco, 23-29.
NORCROSS and Holsworth: Keith's, Boston; Keith's, Phila., 24-29.
NORTH, Frank, Co.: Palace, Chicago.
NORWORTH, Jack: New Brighton, Brighton Beach, N. Y., 24-29.
NURNS, Kilmer and Grady: Grand, Syracuse, 31-Sept. 5.
ODIVA: Orph., Minneapolis, 23-29.
OLCOTT, Chas.: Maryland, Balto.
O'NEIL, Dee: Keith's, Boston; Bushwick, B'klyn, 24-29.
ORR, Ellen and De Costa: Fountaine Ferry Park, Louisville.
PALLENBERG'S Bears: Orph., Los Angeles, 23-29.
PARILLO and Frabito: Royal, N.Y.C., 31-Sept. 5.
PATRICOLA, Angelo: Orph., Montreal; Dominion, Ottawa, 24-29; Hipp., Cleveland, 31-Sept. 5.
PELLETIER and Col: Temple, Hamilton, 31-Sept. 5.
PERNIKOFF and Rose: Temple, Hamilton, Can., 24-29.
PLATOV and Glaser: East End Park, Memphis; Fountaine Ferry Park, Louisville, 23-29.
PRIMROSE Four: Maryland, Balto.; Keith's, Boston, 24-29; Keith's, Phila., 31-Sept. 5.
"QUAKER Girls": New Brighton, Brighton Beach, N. Y.
RANDALLS, The: Orph., St. Paul, 23-29.
RAYMOND and Caverly: Keith's, Boston.
REDFORD and Winchester: Morrison's, Rockaway, 31-Sept. 5.
"REDHEADS": Maj., Chas.
REED Brothers: Fountaine Ferry Park, Louisville; Forest Park, St. Louis, 23-29.
REISNER and Gores: Orph., Vancouver, 23-29.
RELLOW: Temple, Detroit, 31-Sept. 5.
REX Comedy Circus: Keith's, Phila.
REYNOLDS, James: Forest Park, St. Louis, 23-29.
RICE and Cohan: Keith's, Boston.
ROCHESTER, Claire: Shea's, Toronto; Temple, Rochester, 31-Sept. 5.
RORDERS, Four: Grand, Syracuse, 31-Sept. 5.
ROEHM'S Athletic Girls: Orph., Harrisburg, Pa., 24-29.
ROGERS, Will: Orph., 'Frisco; Orph., Oakland, 23-29.
ROMEO, Great: Park, Grand Rapids, 24-29.
ROONEY and Bent: Henderson's, Coney Island, N. Y., 31-Sept. 5.
ROSE, Lovel, and Partner: Orph., Harrisburg, Pa.
ROSS, Edie: Maryland, Balto., 31-Sept. 5.
ROUGET, Albert: Temple, Hamilton, Can.
RUSSELL, Flying: Keith's, Phila., 24-29.
RYAN and Lee; Bushwick, B'klyn, 24-29; Maryland, Balto., 31-Sept. 5.
RYAN and Tierney: Royal, N. Y. C., 31-Sept. 5.
SALON Singers: Maryland, Balto., 24-29; Keith's, Cinti., 31-Sept. 5.
SALVAGGIS, Two: Orph., St. Paul, 23-29.
SANTLEY, Joseph, Co.: Palace, N.Y.C.; Alhambra, 31-Sept. 5.
SEEBACKS, The: Orph., Omaha, 23-29.
SELBINI, Lala: Victoria, N.Y. C.—indef.
SHONE, Hermine, Co.: Sherman Grand, Calgary, 19, 20; Empire, Edmonton, 21, 22.
"SHOULD a Woman Tell?": New Brighton, Brighton Beach, N. Y., 31-Sept. 5.
SIMMS, Willard, and Co.: Morrison's, Rockaway, N. Y., 24-29; Victoria, 31-Sept. 5.
SMITH, Cook and Brandon: Orph., Montreal, 24-29; Dominion, Ottawa, 31-Sept. 5.
SMITH, Irene and Bobby: Temple, Detroit; Temple, Hamilton, 24-29.
SOLMAR, Fred: Keith's, Boston, 24-29; Keith's, Phila., 31-Sept. 5.
SPISSELL Brothers and Mack: Keith's, Phila.
STAFFORD-Hayward Co.: Orph., 'Frisco, 23-29.
STANLEY, Aileen: Orph., Oakland; Orph., 'Frisco, 23-29.
STANLEY, Stan, Trio: Orph., Regina, 24, 25; Sherman Grand, Calgary, 26, 27; Empire, Edmonton, 28, 29.
STEPP, Goodrich and King: Maj., Milwaukee; Park, Grand Rapids, 24-29.
STEVENS, Edwin, Co.: Keith's, Indianapolis, 31-Sept. 5.
SWOR and Mack: Orph., Minneapolis, 23-29.
SYLVIA, Loyal, and Pard: Shubert's, Utica, 31-Sept. 5.
TAYLOR-Farrell Trio: Victoria, N.Y.C., 24-29.
THOMPSON, Charles: Maryland, Balto., 24-29; Grand, Syracuse, 31-Sept. 5.
TRANS-ATLANTIC Trio: Orph., Oakland, 23-29.
TRAVATO: Palace, Chicago.
TUSCANO Brothers: Orph., Harrisburg, Pa., 24-29; Bushwick, B'klyn, N. Y., 31-Sept. 5.
TWISTO: Henderson's, Coney Island, N. Y., 24-29.
TYPES, Three: Orph., Omaha, 23-29.
VAN BERGEN, Martin: Park, Grand Rapids.
VANDINOFF and Louise: Garries, Wilmington, 31-Sept. 5.
VAN HOVEN: Forest Park, St. Louis.
VERGRA, Nick, and Co.: Henderson's, Coney Island, N. Y., 31-Sept. 5.
VERNON, Hope: Henderson's, Coney Island, N. Y.; Orph., Montreal, 24-29; Dominion, Ottawa, 31-Sept. 5.
VINTON, Ed, and Buster: Dominion, Ottawa, Can., 24-29; Temple, Hamilton, 31-Sept. 5.
VIOLINSKY: New Brighton, Brighton Beach, N. Y.
VON BOOS, Eugenia: Keith's, Phila., 24-29.
VON TILZER and Nord: Shea's, Buffalo; Shea's, Toronto, 24-29; Maryland, Balto., 31-Sept. 5.
WALLENSTEIN and Freeby: Grand, Pittsburgh, 31-Sept. 5.
WARD and Cullen: New Brighton, Brighton Beach, N. Y.; Morrison's, Rockaway, N. Y., 24-29.
WARD, Belle and Ward: Orph., 'Frisco; Orph., Los Angeles, 23-29.
WELCH, Joe: Morrison's, Rockaway, N. Y., 31-Sept. 5.
WENTWORTH, Vesta and Teddy: Royal, N.Y.C., 31-Sept. 5.
WERNER, Amoras: Temple, Hamilton; Shea's, Buffalo, 24-29; Shea's, Toronto, 31-Sept. 5.
WESTON and Clair: Orph., Winnipeg, 23-29.
WEST and Leon: Music Hall, Brighton Beach, N. Y.
WESTON and Leon: Keith's, Phila., 24-29; Keith's, Boston, 31-Sept. 5.
WESTON, Lucy: Orph., Montreal, 31-Sept. 5.
WESTON, Willie and Co.: Orph., Montreal, 31-Sept. 5.
WILK and Hassan: Keith's, Boston, 31-Sept. 5.
WILLIAMS and Rankin: Victoria, N.Y.C., 24-29.
WILLIAMS, Gene; Temple, Detroit, 31-Sept. 5.
WILLS and Hassen: Dominion, Ottawa, Can., 24-29.
WILLS, Nat M.: Bushwick, B'klyn, N. Y., 31-Sept. 5.
WILSON, Doris, Co.: Orph., Sioux City, 23-29.
WILSON, Jack and Dale: Morrison's, Rockaway, N. Y.; Henderson's, Coney Island, N. Y., 24-29.
WINTERS, Winona: Keith's, Wash., 31-Sept. 5.
WOOD, Britt: Orph., 'Frisco.
WOODCHOPPERS, Australian: Orph., Sioux City, 23-29.
WOODMAN and Livingston: Forest Park, St. Louis.
WRIGHT and Dietrich: Orph., Oakland, 23-29.
"WRONG from the Start": Orph., Des Moines, 23-29.
WYNN, Dennis: New Brighton, Brighton Beach, N. Y., 31-Sept. 5.
YOUNGERS, The: Shea's, Buffalo; Shea's, Toronto; Orph., Montreal, 31-Sept. 5.
YULE, Charles, Co.: Orph., Des Moines, 23-29.
ZARRELLA, Leo, Trio: Park, Grand Rapids, 24-29.

Classy Theatrical Costumes and Headwear

Stage, Street, Evening Gowns and Hats

THE BERG-ZAL CO. Inc.

'Phone Bryant 1660
East of Broadway

153 West 44 St., N. Y. City

PEYTON BOSWELL
(HUGO HAMILTON)
Author of PEP STUFF for Vaudeville
In the material he has on hand are some up-to-the-minute, topical comedies and dramas for the BIG TIME.
If you want something new, be sure to inspect his goods.
If you have in mind just what you want, and he hasn't got it, he'll write it for you.
Royalty arrangements with well-established vaudeville people.
45 West 32nd. St. NEW YORK CITY
'Phone: Madison Square 2282.

VIOLINSKY
"The wizard of the Violin and Piano"
Direction HARRY WEBER

THE ORIGINAL
Spissell Bros. and Mack
In a European Novelty
THE NEW CHEF
Direction M. S. Bentham

FRED J. ARDATH & CO.
IN
HIRAM
Booked Solid U. B. O.
Direction THOS. FITZPATRICK

"Rube" Dickinson
will remain in Vaudeville
Direction Max Hart

FRED and MINITA
BRAD
Mgt. C. A. POUCHOT, Palace Bldg., N. Y.

FRED J. BEAMAN
Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Dorcas and Ellwood, Shelton and Foster, Kelly and Wentworth, Harry M. Moran, Lewis McCord, Haight and Dean, Dick Grellius, Caroline Franklyn Co.
I do not write songs or monologs, but do write sketches that LIVE and PLEASE.
Room 409, Senate Office Building
Washington, D. C.

The Great Italian Pianist
ANGELO PATRICOLO
Steinway Piano Used Exclusively
Direction - Alf. T. Wilton
Booked Solid U. B. O. Time

MERCEDES
Direction United and Orpheum Time
This Week ATLANTIC CITY

KATE ELINORE
AND
SAM WILLIAMS
Booked Solid Orpheum Circuit

SAM BARTON
Silent Tramp Comedian
Direction Max Hart

GUS VAN
AND
JOE SCHENCK
Pennant-Winning Battery of Songland

FRED DUPREZ
The International Comedian.
Until October
Care of Geo. Foster, 8 New Coventry St., London, Eng.

JACK GORMAN
author of vaudeville material
(Room 706) 1493 Broadway, N. Y. City

"I write all of Nat M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

ROBERT LELAND
Author of
DISTINCTIVE PLAYLETS AND SKETCHES
BOX 3245 BOSTON, MASS.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

SACRILEGE

Is nothing safe from the grasping hand of the censors? Are there no sacred white elephants of stage tradition that the snipping scissors of the "morals-guardians" shall not touch? Do censors fear neither the gods nor men?

Apparently not, for even that hallowed veteran of the American stage, "Uncle Tom's Cabin," did not daunt Chicago's film regulators. If Uncle Tom, grizzled and bent, is not an exempt pensioner, then there is little hope for the offspring of to-day. Not only has an attack been made upon Uncle Tom, but the blow has been struck in a vital spot. While we dry away a tear, let's read the brief report, cutting in its very formality, that brings the news of Uncle Tom's shame:

CUTOUTS ORDERED BY THE CENSOR. "UNCLE TOM'S CABIN" (WORLD PRODUCING COMPANY)—FLOGGING SCENE.

The flogging scene! Ye gods, after that take out "Eliza crossing the ice," and what have we left? Surely not "Uncle Tom's Cabin." What scenes are left for the lithographer to lavish his art upon, so that the men of to-day will recognize the incidents they witnessed as boys of yesterday? If the members of the Chicago Censor Board had twenty years ago witnessed "Uncle Tom's Cabin" without the flogging scene that gave such an opportunity to the gallery gods to hiss, the women to tug frantically at handkerchiefs, we'll wager they would have demanded their money back.

It's a cruel world. No, that rumbling sound you hear is not an echo of the European conflict. It comes from a grave marked "H. B. S." and sounds suspiciously like an enraged author turning over.

IS THIS NECESSARY?

WE are going to lay ourselves open to a charge of inconsistency. Reading further down in the report of the Chicago Board's activities for that particular day, we suddenly find ourselves giving thanks for the presence of a censor where the producers were lacking in judgment. From the report on a picture produced by a certain popular comedy company we learn that the following scenes were eliminated: "Man stealing woman's clothes from line; scene in washroom between master of house and servant girl; sub-title: 'Help me get ready for my bath,' and all scenes in which man disguised as woman helps woman undress; burglar dressing in policeman's uniform; burglar beating and tying policeman to wagon; scene showing woman in kimono, exposing her limbs."

We won't touch the debatable ground of just how tenderly policemen must be handled on the screen, personally we never felt that the rule of "lese majesty" applied to officers of the law. Neither are we over-prudish in regard to the type of picture that depends for its humor upon the slightly risque, but we have yet to see an American manufacturer attempt this sort of subject that it did not degenerate into unexcusable, coarse vulgarity. The search for laughs is a difficult undertaking, we'll forgive many an effect secured illegitimately, but there are bounds that even producers of comedies that must be "sure-fire" hits every time should not overstep. Is it necessary to override decency in providing an amusement that caters so largely to minds of tender years?

THE REVIEWER'S THOUGHTS

AFTER he has viewed over a score of features in a "year of features," a reviewer may be pardoned for attempting to answer these questions: "What fault is responsible for most of the feature failures? At what point is the manufacturer's chain of production weakest?" He may be a trifle daring in attempting to advise the "men with the money," but there are so many of these individuals who seem to put nothing but their currency into the production of features that he feels impelled to take the chance.

Photography in motion pictures is reaching a standard of excellence, and good photography so much the rule that we seldom give it a second thought. The acting, at least in the feature productions, is reaching the same point. It is becoming "standard," with the good, bad, and indifferent found in such healthy proportions that none but the hypercritical would find fruit for pessimism. The percentage of players who can be depended upon to give us characterizations that deserve the full application of the meaning of the word "acting" is ever increasing. And gradually passing back to that oblivion whence they came are those whose crude methods sent shivers down the spine of a mocking laugh to the lips.

Now we reach the point where doubts arise. May we give the directors of features a clean bill of health? It's a question that cannot be answered arbitrarily, for there are directors and directors. Some there are who still retain the rank of the directors of yesterday, who carry the whole burden of production on their shoulders. These are the real *producers* and if the truth be told the ones who can carry these burdens without staggering are few and far between. Then there is the new form of director, the one who receives from the scenario department a script that must be followed to the very crossing of the t's and dotting of the i's. This is the director with shorn wings, who bears a close resemblance to a stage-manager.

To the mind of the writer the blame for practically all of what he dubs "failures" may be charged to inherent weakness of the story or crude, slipshod scenarios for telling what may be, at the core, good stories. Most frequently it is the latter. Those directors who bear entire responsibility, take also the blame for this. Those whose hands are tied find in this their justification for failures.

How many of the feature manufacturers seem either to be lolling in blissful ignorance or to blind themselves to the possibilities and limitations of the screen. Every day the film rights are purchased to novels and plays that could not be made into successful pictures by the most brilliant genius of the art. Novels that offer untold artistic possibilities are thrown on the screen as though the table of contents had been used as a scenario. Characters that justified their existence in plays only because they furnished an outlet for some of the playwright's bright lines, are dutifully retained on the screen, where they protrude like sore thumbs.

It's a peculiar process of reasoning that seems to be followed. A manufacturer will spend weeks choosing the players for his picture, his camera man is carefully picked, and much thought given as to the selection of a factory to develop his prints. He has not been niggardly with his director. But all this is but the framework, and of what use is it if the foundation, his story, is weak? Not every story can be stated to be good or bad before production, but every story on which money is spent deserves expert workmanship. Technicians like Frank E. Woods, Marguerite Bertsch, Lawrence McCloskey, or in the ranks of the directors, David Griffith, Barry O'Neil, Ralph Ince and the half dozen more have not studied the screen in vain.

One-half the time that is spent in attempting to doctor a film in the cutting room after production, would, if spent on the story before a scene had been taken, render a large percentage of the failures successful. At least, that is what the reviewer thinks.

ROBERT EDESON AND WINIFRED KINGSTON IN "THE CALL OF THE NORTH."
Latest Jesse Lasky Feature Release, Reviewed in This Issue.

AMONG THE PLAYERS

CHARLES CHERRY has been engaged by the Lasky Company for appearance in a forthcoming production.

FREDERIC SULLIVAN, Rene Farrington, and Albert Mayo, of the Thanhouser forces, were injured by the accidental discharge of a gun loaded with buckshot during the taking of a scene last week.

AMONG those in George Terwilliger's Lubin company now stationed at Newport, R. I., are Ormi Hawley, Edgar Jones, Earl Metcalfe, Kempton Greene, Herbert Fortier, Arthur Matthews, and Eleanor Barry.

ROLLIN S. STURGEON, of the Western Vitagraph Company, is at work on preparations for his "Sage Brush Gal" picture, and promises some real Western background.

THE FIRST SHOWING of "What's His Name," the latest Lasky production, was given at the studio in Hollywood recently. With four hundred present and elaborate decorations around the lawn on which the picture was shown, it was quite an affair. Max Figman and Lolita Robertson are featured in "What's His Name."

MARY FULLER is way up in the Pennsylvania mountains to do a series of interesting pictures for the Universal Company, and reveling in brook baths, sun baths, and ozone, preparatory to the coming Winter. Shohola, Pa., is pretty far from "the madding crowd."

EDMUND LAWRENCE.

Edmund Lawrence, who for nearly three years has been the director and manager of Kalem's New York studio, has terminated his engagement with that company to undertake the production of big features. In these productions his remarkable eight-year-old child, Adelaide Lawrence, so prominently identified with the Kalem Company in the past, will originate some new and distinct ideas in children's parts especially written for her.

As a result of his work while with the Kalem Company, Mr. Lawrence is now in the first rank of screen producers. He feels that he has earned a rest after three years of incessant hard work, and after a short vacation will soon announce his new field of activity. He expects to resume production early in the Fall.

RAMO MEN CONFER

District Managers Called to New York to Plan Next Season's Campaign

The managers of the offices of Ramo Films, Inc., assembled at the offices of C. Lang Cobb, Jr., in New York, on Sunday, Monday and Tuesday of this week, to discuss the general film situation and lay out a campaign for the handling of the war picture series being placed on the market now by Ramo. Several changes have been made, among which are the following:

Joseph F. Lee was appointed special traveling representative and will devote the majority of his time for the present in the larger bookings of "The War of Wars." J. E. Conliff succeeded Mr. Lee at the Atlanta offices.

Frank W. Foster was returned to the Montreal offices and John S. Egan was placed in charge of the entire Canadian business, with headquarters at 11 Richmond Street, West, Toronto, Ont., Can.

P. J. Hall was retained as district manager of the Minneapolis, Des Moines and Kansas City offices, with headquarters in the Utica Building, Des Moines, Ia. Two new managers will later be appointed for the Minneapolis and Kansas City offices.

NEXT F. P. RELEASE

Virginia Pearson and Owen Moore to Be Seen in "Aftermath"

The next release of the Famous Players' Company is a screen adaptation of "Aftermath," in which Virginia Pearson and Owen Moore will be featured. "Aftermath" was written by Professor William Addison Hervey, of Columbia University. The film production is in four reels.

The story is set in America and at the present day, the story a strong drama of error and atonement.

WILL FILM TOLSTOY STORY

The Vitagraph Company is making arrangements to picturise a number of Tolstoy's dramatic works. "The Power of Darkness" will be the first of the series to be seen on the screen. Nicholas Dunaew, who recently arrived from Russia and is now a member of the Vitagraph Players, will be seen in this production as Nikita, a role which he played in the Russian language throughout Europe.

TO ENFORCE CENSOR LAW

Court Upholds Pennsylvania Board, So Chief Announces That Rules Will Be in Full Operation Sept. 1

PHILADELPHIA (*Special*).—Strengthened by the decision of a local court that the law creating the Pennsylvania Board of Motion Picture Censors is valid, Chief Censor J. Louis Breitinger has announced that after Sept. 1 the provisions of the law will be in full operation. New rules concerning the exposition of pictures will be framed and they will be strictly enforced. Up till now the board has been merely sparring until the courts definitely decided its status.

Mr. Breitinger issued the following statement, following the court decision:

"The decision upholding the constitutionality of the act," said Mr. Breitinger, "is in conformity with the law, and it is what we expected. It is in accordance with the interpretation of similar laws in Ohio and Illinois, where it was decided to be within the police power of those States to establish such a censorship as is provided for under the Pennsylvania act.

"In Ohio the law is upheld in a decision of a State court. In Illinois the United States courts decided the question as it has been decided in this State.

"We are not trying to eliminate everything. We are endeavoring to pass as many films as possible. After the first of September a new set of rules will be enforced in this State. The police of the towns and cities up-State will be requested to aid the board by prosecuting all violations of the new rules. The board will require, after that date, that all films shown in the State must have the approval of the board."

Producers of the "John Barleycorn" film at the Garrick Theater voluntarily submitted to arrest and paid a fine of $50 for having shown the Jack London film without making changes suggested by the board, it was declared by Mr. Breitinger.

"That film," added Mr. Breitinger, "now stands approved. The suggested changes were made. It is necessary for them, under the law, to show at the end of each film that it has been approved by the board, or the producers are subject to arrest."

The rules and regulations of the State board relative to this reads as follows:

"All films, reels or stereopticon views to be examined shall have at least five feet at the end or tail upon which shall appear the words: 'Approved by the Pennsylvania State Board of Censors,' with the facsimile of the signature of the chief or assistant censor and to be stamped with the number of the certificate issued."

DE GRASSE HEADS PHOTOPLAYERS

Arrest Girls Impersonating Majestic Stars—American Producing "Damaged Goods" with Richard Bennett

LOS ANGELES (*Special*).—Joseph DeGrasse, the Shakespearean actor, now producing for the Universal, was elected president of the Photoplayers upon receipt of a communication from former president Fred Mace, who wrote from Europe. The possibility of a long engagement abroad was argued by the comedian. Therefore the popular DeGrasse is president just as Mace, scudding before the flame of war, lands on American soil and draws a long breath of relief. He is expected home shortly, after an absence of three months.

Two girls who impersonated Lillian and Dorothy Gish, have been arrested in Imperial County after having a very joyous time in San Diego and elsewhere. Charges of burglary and beating hotel bills are among the accusations. The girls led a swift pace and had laid plans to give Mexicall a touch of high life when apprehended.

In an interview which quotes Frank Garbutt, chief backer of the Bosworth company, it is declared that the concern is paying Lois Weber (Mrs. Phillip Smalley) the sum of $50,000 a year for preparing and putting on photoplays. Mr. Smalley's salary is not mentioned.

The programme at Lasky's studio, now a permanent plant here, is as follows: Charles Richman in "The Man from Home;" Bessie Barriscale in "Rose of the Rancho," and Dustin Farnum in the Liebler play, "Cameo Kirby." Robert Edeson will go East but return for future work. Theodore Roberts is a permanent member of the notable stock company. Eddie Abeles is at work on "Bobby Burnit."

Thomas Nash has incorporated his Zodiac concern under the name of the Los Angeles Film Corporation. Nash is president; A. E. Rudell secretary and manager.

The Universal has taken possession of its new plant located just beyond the Hollywood range of foothills.

Laura Oakley, elected chief of police at Universal City, has more than an honorary job. The clever actress has been made an honest-to-goodness policewoman by Chief Sebastian, of Los Angeles.

W. M. Ritchey, the author and photoplay writer, who also edits the *P. A. L. Script*, was host to many writers at his beautiful foothill residence in Pasadena a few evenings ago. Mrs. Ritchey played the most important role during the evening, for she superintended three separate and distinct "feeds," the first being a watermelonfest of magnificent proportions. The hostess also sang delightfully, while Mr. Ritchey interpreted several pleasing compositions upon the piano.

Colin Campbell, feeling the need of rest, took his company to Catalina Island, where he recuperated by making three pictures in five days. Feeling refreshed thereby, he came right home again. He says he will be at work soon.

THE MINNON HALL of Fame this week admits Lillian Gish, of the Majestic. She painted and otherwise repaired her entire dressing-room at the Griffith studio, all in one day. While this honorable exhibit has splinters in her fingers and cramps in her toes—to say nothing of paint on her nose—the "Hall" is proud to present the picture.

Jules and Rose Mendel, of musical comedy fame, are to play in pictures at the Zodiac plant, it is reported.

Director Eddie Dillon, of the Komic brand, is a financier as well as comedian. Needing a "mob" in one of his fun-makers, he masked the camera at a park and turned his actors loose in the scene. He soon had the "mob" without expense.

"Damaged Goods" is under way at the American studio, Santa Barbara. Richard Bennett and the original company are working in the picturisation.

The Mary Pickford craze continues here. It is a slow studio indeed which cannot find a reprint of a Little Mary production, in order to flare her name from banners and display advertising. Her name is to be seen on every hand, and fans may see the minute actress at prices ranging from 5 to 50 cents. It appears that no manufacturer, who is so fortunate as to have old negatives of this actress, is allowing one to escape rejuvenation.

Society women of Santa Barbara continue to enthuse as aids to the American Company. They loan themselves, their valuables and furniture for some of the scenes. A recent set represented a total valuation of $30,000, it is said.

Jesse Lasky cut short his business trip here, because of war's commercial alarms. He has gone to Chicago and thence will return to New York. He expects to return to the Los Angeles studio in three months.

W. E. WING.

KLEINE SEIZES SPURIOUS PRINT

The George Kleine Company states that it has seized a spurious print of the Cines subject, "The Golden Beetle," which the Quality Feature Company, said to be located at 145 West Forty-fifth Street, was offering to New York exhibitors. The prints were picked up after days of watching at the Dixie Theater, 963 Prospect Avenue, Bronx. That the exhibitor might not be put to any unnecessary trouble, a show was hastily arranged by the Kleine offices to replace the film confiscated.

NEWSY NOTES FROM FILMLAND

"The Theater of Science," Robert Grau's new volume treating of the motion picture art, will be ready for distribution about Aug. 22. The binding of the volumes alone has taken three weeks' time.

Albert Amato, vice-president of the Picture Playhouse Film Company, has just returned from Italy, where he has been for over three months signing contracts for the Picture Playhouse Company with the big Continental producers. He has brought with him a feature that he purchased for over $75,000, and which he expects will be one of the surprises of the Fall picture season. Mr. Amato also brings the information that the Pasquali Company has opened a new studio in Rome, taking over the Celio Company, a subsidiary of the Cines Company.

This week will find the Ramo Company in their new studio at Flushing, L. I. As the company will confine its activity to feature productions in the future the stock company of players will no longer be maintained. George Gebhardt will be retained as director, together with John Arnold, camera expert.

"European Armies in Action," the new Kleine war picture, opened at McVicker's Theater, Chicago, last week for a week's engagement.

Sept. 1 has been definitely decided upon as the release date for Kleine's five-reel subject, "Vendetta," based upon Marie Corelli's story. The picture will be released through the General Film Company.

The Liberty Motion Picture Corporation, of Philadelphia, will release through Sawyer, Inc. A number of multiple-reel productions are now under way at the Germantown studio.

The World Film Corporation's Detroit branch has been forced to move to larger quarters at 97 Woodward Avenue. An office has been opened in Montreal at 282 St. Catherine St., West, with R. S. Bell in charge. W. F. Barrett is the new manager at Toronto.

The World Film Corporation is rapidly completing its plans to release a programme of twenty-eight reels a week. A number of prominent players have already been engaged.

Aug. 24 has been set as the release date of the Shubert feature, "The Lure," which the World Feature Corporation will handle. An interesting Edison release booked for next month shows the events in connection with the Police Carnival at Brighton Beach. The Edison Company had the exclusive right to film the affair. A motorcycle and horse race, aeroplane policemen, and prominent New Yorkers are among the interesting views.

T. L. Tally has secured the Los Angeles rights to all of the productions of the Paramount combine.

A new film renting and distributing company incorporated in New York State last week is the Spero-Kent Company, of 310 West Forty-sixth Street. The firm is capitalized at $5,000, and the directors are J. A. Kent, E. H. G. McKeever, and J. Spero.

Mayor James Rolph and Mrs. Rolph, of San Francisco, make their first appearance in pictures in a forthcoming "Flying A" release, "A Modern Rip Van Winkle." The 'Frisco executive and his wife appear among "those present" in a roof-garden scene.

Paul Bourgeois, who has made motion pictures with wild animals for Pathe Freres, Gaumont, Eclair, Solax, Blaché, and Vitagraph, is now producing at his own studio near Asheville, N. C. The new company will shortly release a big feature for which special scenery and costumes were made and which is said to abound with wonderful wild animal scenes. In the scenes with animals no cages are used, and the country can be seen for miles. In other scenes lions, tigers, leopards, camels, elephants, horses and humans are seen together at the same time on the screen. These views are unusual in view of the fact that it is difficult to obviate the danger of the animals running away, hurting people or having conflicts with one another. Ten elephants are used in the production. In one scene a hundred animals of different species are seen together in the open with a multitude of people.

Doubleday, Page and Company have sold the picture rights to those of the O. Henry stories controlled by them to Klaw and Erlanger.

TOM FORMAN AND VELMA WHITMAN IN "THE LOVE OF ORO SAN."
A Pretty Scene from the Lubin Drama Released Aug. 21.

RAMO FILMS, Inc.

Presents the first authentic FILMS depicting the greatest war in the history of the World—

"THE WAR OF WARS"

OR

"THE FRANCO-GERMAN INVASION OF 1914"

400 STUPENDOUS SCENES

TAKEN AT GREAT RISK ON

THE ACTUAL BATTLEFIELDS OF EUROPE

DRAMATIZED FOR THE SCREEN BY PAUL M. POTTER

Now ready to book large theatres on a percentage basis or will SELL TERRITORY outright to wide-awake buyers

Beautiful Heralds—Type and Pictorial Litho-raphs—1-3-6-8-9-12-24 Sheets—Action Photos in sets of 20; sizes 9 x 10, 11 x 14 and 22 x 28—Slides and magni ic ent 12-page booklets, showing 50 scenes of actual fighting

Wire—don't wait to write—for territory or bookings

RAMO FILMS, Inc.

Columbia Theatre Building, NEW YORK, N. Y.

C. LANG COBB, Jr., Manager Sales and Publicity

POSTPONE "SILVER KING"

Guy Standing Off to Fight, So Famous Players Abandon Plans

Another motion picture company has felt the effects of the war directly, which has resulted in the postponement of the screen production of "The Silver King." Only last week it was announced that Guy Standing had been chosen to play the lead in this adaptation of the famous play. But Standing is a member of an English regiment, and when the news that England had joined the wholesale war was confirmed, Standing immediately made his way to the office of Adolph Zukor, president of the Famous Players, and pleaded for the postponement of the engagement. Mr. Zukor, impressed by the patriotic ardor of the star, consented.

Standing immediately began preparations for his departure, and sailed on the *Lusitania* to join his regiment.

ROSE GARDENS READY SOON

The opening of the new Broadway Rose Gardens awaits only the arrangement of the kitchen and festooning the rose decorations which will give the garden its name.

Manager George F. Kerr last week succeeded in having the customs authorities allow the entry of the two stuffed sharks which will be used in advertising the pictures of under-sea life. The sharks are the ones whose killing is shown in the pictures, and have been reposing on the pier for weeks while the customs men sought a precedent by which they might place the duty. They could not be classified as "stuffed animals," and all the specimens of stuffed sharks shown in American museums were taken in American waters. Finally they were brought in as "non-enumerated manufactured articles" at a 15 per cent. ad valorem duty. The problem now is to determine their value.

NO WAR FILMS IN 'FRISCO

SAN FRANCISCO (*Special*).—To prevent any rioting in this city as a result of the war in Europe, Chief of Police White has issued orders to all policemen to visit moving picture theaters on their beat and instruct the proprietors not to show films tending to inflame foreign citizens. "The feeling between the various nationalities at present engaged in warfare is extremely bitter," said White, "and a motion picture bearing upon the present conflict might cause serious trouble."

NEW LIFE-PHOTO DIRECTOR

Ed. Lewis has resigned from the Life-Photo Film Corporation and Will Davis is now directing at the Grantwood studio.

AMERICAN HEAD ABROAD

S. S. Hutchison War-Bound in Switzerland with His Family

With practically all modes of egress, except by Italy and the Mediterranean Sea, cut off, S. S. Hutchison, president of the American Film Manufacturing Company, is preparing for a long stay in Switzerland, while the war rages on all sides of the neutral country. With the head of the film concern are his wife and two sons, Hobart and Winston.

With the outbreak of the war, every possible precaution was taken by the home office of the American Film Manufacturing Company to assure the safety and comfort of Mr. Hutchison and his family. No anxiety is now felt for them, since the Swiss Government is well able to take care of all tourists within its boundaries.

PARAMOUNTS IN STRAND

Contracts Signed by Which Playhouse Will Show All Paramount Releases

Contracts have been closed by which the Strand Theater will present the entire output of the new Paramount Pictures Corporation, each production to run a week. "The Lost Paradise," featuring H. B. Warner, will inaugurate the new policy, and each week following a Paramount picture will be seen. William L. Sherry handled the negotiations for the Paramount combine.

M. Shea has secured the exclusive rights to the Paramount programme for Buffalo. The pictures will be shown in his new Hippodrome Theater.

NEWSY NOTES FROM FILMLAND

Paul E. Glase is now conducting motion picture departments for both the Reading *News-Times*, a morning daily, and the Reading *Telegram*, published evenings. The departments are newsy and bright, chock full of gossip about the players and news of forthcoming releases.

Out in Portland, Ore., they are trying to draft a new censorship ordinance. Between the city officials, the old censor board, and the exhibitors, the task is of huge proportions.

The Renfax Film Company has voluntarily filed papers of dissolution with the Secretary of State at New York. The company had been manufacturing pictures illustrating songs.

Work has begun on a new motion picture theater near the juncture of Lake Avenue and Cherry Street, Grand Rapids, Mich. H. W. Buchu will operate the new house.

KALEM'S FIVE-A-WEEK

THE BRAND

A TWO-ACT FEATURE OF THE ALICE JOYCE SERIES

Alice Hollister and Tom Moore support Miss Joyce in this attention-compelling drama. The raging fire in the Reformatory, just one of the many tense scenes.

Released Monday, August 31st **Business-bringing 1, 3 and 6-Sheets**

THE HAND OF FATE

Just as Roy is about to be arrested for the shooting of Henderson, his rival, —Henderson's eight-year-old son, confesses to have fired the shot. A drama filled with breathless situations.

Released Tuesday, September 1st **Striking 1 and 3-Sheets**

THE OIL WELL CONSPIRACY

Helen Holmes and J. P. McGowan are featured in this great two-act story. How Miss Holmes, as Millie, baffles the Universal Oil Company's plot to seize her father's well, fills this with interest.

Released Wednesday, September 2nd **1, 3 and 6-Sheets that attract attention**

Scene from "THE GAMBLER'S REFORMATION"

THE WINKING ZULU

It is a picture painted by Daub, an artist. What takes place when it comes to life and carries him to Africa, makes this a scream.

Released Friday, Sept. 4

THE GAMBLER'S REFORMATION

His fight to save his sweetheart from the villainous Indian's clutches, and the fatal mine accident, among the exciting incidents.

Released Saturday, Sept. 5 **Strong 1 and 3-Sheets**

KALEM COMPANY 235-239 West 23d Street NEW YORK

WAR NEWS

THE WAR OVER HERE

To bring the war home in all its horrors you must *see* the war. The hazy news reports convey but a hazy picture to the mind, and they are usually contradicted later. Camera news is the only news which nobody in the world can contradict—it's the only way that those on this side of the water can *see* the war in Europe.

THE PATHÉ DAILY NEWS

brings the war home. Safely seated in your theatre your patrons can view the fighters of Europe and the places they are fighting about. That's better than *reading* about the war—results show that it is—Pathé war news gets everybody in again and again. It's the only news that everybody in the world wants to read that everybody in the world *can* read—pictures are the universal language—timely pictures are today the universal attraction. The Pathé Daily News (issued semi-weekly) satisfies the nation's war news hunger.

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA 61 Walton St.	BOSTON 3 Tremont Row
CHICAGO 58o. Wabash Ave.	
DALLAS Andrew Bldg.	LOS ANGELES 114 E. 7th St.
MINNEAPOLIS 4th & Hennepin Sts.	NEW YORK 115 E. 23rd St.
PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.
ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.
CINCINNATI 317 E. 5th St.	CLEVELAND 622 Prospect Ave., S. E.
PORTLAND 302 Burnside Ave.	PHILADELPHIA 1335 Vine St.
WASHINGTON 7th & E. Sts., N. W.	NEW ORLEANS 910 Gravier St.
SEATTLE 810 Third Ave.	OMAHA 1313 Farnam St.
DENVER Masons Bldg.	
KANSAS CITY 920 Main St.	SALT LAKE CITY 56 South Main St.

For further particulars address your nearest branch, or

THE PATHÉ DAILY NEWS

1 Congress Street
Jersey City, N. J.

WITH THE FILM MEN

How much are you paying per pound for metol this week?

Ya gotta give Reichenbach credit. I see he is carrying front cover advertising these days.

The advertising agencies are beginning to realize the lucrative field in pictures and are falling over one another to get this business. The H. E. Lesan Agency is the latest in the field, handling Famous Players, Lasky, and Paramount. The Bates Agency is handling Eclectic and Pathe. This is a wonderful field for them, but it is a field which will require much study before they can become of much value to the advertiser. It will require more than a clever copywriter. It will require a man who understands trade conditions, who knows the manufacture of film from the scenario to the finished positive, and more than that, the agency which can develop new fields will be the one which wins out.

Webster Cullison, director of Eclair, at Tucson, Ariz., has returned to his company accompanied by several new recruits.

Stanley H. Twist has purchased all the stock held by Ernest Shipman in the Inter-Ocean Sales Company, as well as all pictures and existing contracts.

Don't try to see Leo Delaney nor Frank Beale on Mondays or Fridays. They have regular engagements for those days.

Carl Laemmle says: "I care not who writes the laws of the nation if I may make its motion pictures."

Joseph E. Graff is the new general manager for the Precision Machine Company, makers of the Simplex Projector.

Elmer McGovern, of the New York Motion Picture Company, has become a regular press agent. Here is the longest sentence in captivity:

"When love so embeds itself in man's heart that his brain loses its power over the body to such an extent that he takes a chance on two occasions of enjoying a jail sentence for stealing the photographs of the lady of his heart, it is well nigh time that this poor individual with more nerve than 'horse sense' was placed under lock and key in a quiet, out of the way retreat, and that is just where a certain individual is going to find himself some bright morning, according to Manager Callan, of the Plaza Theater, Bridgeport, Conn., who is trying to find the culprit who stole a large hand-painted photograph of Mabel Normand, the popular Keystone 'movie' star, from the lobby of the theater between 9 and 11 o'clock yesterday morning."

You can't keep a good man down. You may submerge him, but his natural buoyancy will bring him to the surface—that's what P. Allan Parsons, of Pathe, has done. For a short time he was submerged in the poster department, but is once more on top as manager of advertising and publicity for both Pathe and Eclectic. Parsons is a clever chap, and sociable, in spite of his descent from a long line of Puritans, and deserves his promotion and our best wishes, which we hereby tender him.

F. J. B.

LESLIE WINS IN COURT

Right to Use Portraits of Screen Stars on Stamps Is Upheld

Arthur Leslie has won another victory in the Supreme Court which settles his right to use the portraits of motion picture actors and actresses on stamps. Two weeks ago he won a case in which Lillian Walker was mentioned.

Motion picture folk generally are much interested in the outcome of the case for personal reasons, as it establishes the fact that they have no legal right to give exclusive rights to any one to a photograph that has already appeared for publicity purposes. There also arose the question as to whether the individual actor or actress has any personal rights in a picture issued by the company with which they hold an engagement. All the portraits Leslie used were from photographs that had appeared in his newspaper syndicate page and thus came within the first category.

The actresses whose portraits attempt was made to prevent Leslie from using were Lottie Briscoe, Edith Storey, Dorothy Kelly, Leah Baird, and Ormi Hawley. They all made affidavits in his favor and against Manfred Pakas, of the Pakas Company, who sued on the strength of alleged contracts he claimed to have made with them to control the reproduction of their portraits on stamps. The affiants said they never intended to give Pakas any exclusive rights, that they had received no money or other consideration from him, and that therefore any such contracts, if they existed, were null and void, and further, that they had no objection whatever to the use by Leslie of their portraits on his syndicate page or on stamps.

James H. Westcott was attorney for the defendant. Mr. Leslie, who is chairman of the Screen Club Press Committee, expressed himself as extremely pleased by the loyal support he had received from the players involved.

WAR VIEWS ON SLIDES

With motion pictures showing authentic views of the European conflict extremely scarce, the announcement by the Novelty Slide Company of a complete series of slides showing topics connected with the war comes with timely interest. The slides are authentic and copyrighted.

AT WORK ON DIRECTORY

Complete Directory of Motion Picture Industry Will Soon Be Issued

The first complete directory of the motion-picture industry will soon be issued from the presses. The American Motion Picture Directory Company, of Chicago, has undertaken the monumental task of recording, in one volume, all the various phases of the picture art. Up to the present film men have had no source of information other than their own business records and experience; but the size of the undertaking has prevented any effort to compile a directory heretofore.

The American Company promises that its volume will include, among other features, a complete list of motion-picture theaters in the United States, with necessary information concerning them; a list of the producing concerns, their directors and players, studios and exchanges; a list of all books and periodicals pertaining to the industry; a digest of laws relating to the picture industry; information concerning advertising and educational concerns; information for scenario writers, and a catalogue list of manufacturers and dealers in all things connected with the picture industry.

TRIO OF "FAMOUS" STARS

John Barrymore, H. B. Warner, and David Higgins Coming in Famous Players' Films

H. B. Warner in "The Lost Paradise," John Barrymore in "The Man From Mexico," and David Higgins in "His Last Dollar," is the announcement of the Famous Players to start the Paramount season. "The Lost Paradise" has been granted the honor of inaugurating the programme of the Paramount Pictures Corporation. It was shown and reviewed in the trade papers during the Exposition Week, and met with praise from both critics and exhibitors.

"The Man From Mexico," Du Souchet's famous comedy, will mark the second appearance of John Barrymore on the picture screen. His debut was made in "An American Citizen." In John Fitzhew, "the man from Mexico," he is given a role that offers full opportunity for the display of his talents as a comedian.

"His Last Dollar" will be remembered as one of the most successful of plays built around the thrills of horse racing. David Higgins, its author, appeared in the play for years, but the Famous Players production will mark his screen debut.

CAMERA MAN KILLED

Chad Fisher, of the Vitagraph Company, Struck by Lightning—Others Injured

Chad Fisher, a Vitagraph cameraman, was instantly killed by lightning, and Captain Lambart and Lillian Herbert injured while taking pictures near Grassy Springs Reservoir, Yonkers, N. Y. Chad Fisher had joined the Vitagraph Company only a few months ago, coming from the Imp studio.

Captain Lambart, the Vitagraph director, had taken a company of players to the Yonkers location, and they were in the midst of a scene when a terrific storm burst upon them and they were obliged to run for shelter. They ran to the French House on the Saw Mill River Road, when a bolt of lightning struck the front of the building, killing Mr. Fisher and severely burning and stunning Captain Lambart and Miss Herbert, one of the players. The other men of the company were so dazed that they could scarcely realize what had happened.

Chad Fisher's parents are completely prostrated by the blow, as he was an only child.

RAMO WAR PICTURE

"The War of Wars" Subject of Company's Spectacular Feature

The Ramo Company releases this week "The War of Wars," based upon the present European conflict. The subject is said to contain many scenes of the actual fighting in the early days of the war which were received in New York last week. Around these scenes Paul M. Potter, dramatist of "Trilby," has written an interesting drama.

So big is the campaign planned on this feature that the Ramo Company last week called all the branch managers to New York and conferences were had as to the handling of "The War of Wars." Quick work in the factory enabled the company to make its first bookings last Saturday.

HORSLEY SIGNS CLOWNS

Famous Hippodrome Fun-makers Will Appear in Centaur Comedies

The Hippodrome's clowns have deserted to the motion picture screen. David Horsley has signed up the fun-makers of the monster playhouse to aid him in the carrying out of his announced "seven comedies a week" programme.

On August 1 the clowns were to have reported at the Hippodrome to start rehearsals for the new Fall production. Aug. 1 came and with it the clowns, but the latter did not bring any bright rays of humor to the Hippodrome management. They came to announce that they had been working before the picture camera for the past few weeks, had found that they liked the work, and at the thought of "fifty-two weeks a year" had decided to remain on the screen.

LUBIN

LUBIN MASTERPIECES

Are the best attractions in the Exhibitors hands to-day. The remarkable success of the six features mentioned below, is known throughout the World and even greater results will be accomplished with the four extraordinary pictures now ready for release.

EXHIBITORS, BOOK THESE PICTURES!

(THROUGH THE GENERAL FILM SPECIAL SERVICE)

5 Reels **"THE THIRD DEGREE"** By **Charles Klein**
Produced by **Barry O'Neil**, with Geo. Soule Spencer and Lilie Leslie

6 Reels **"The Lion and the Mouse"** By **Charles Klein**
Produced by **Barry O'Neil**, with Geo. Soule Spencer and Ethel Clayton

5 Reels **"DAUGHTERS OF MEN"** By **Charles Klein**
Produced by **George Terwilliger**, with Geo. Soule Spencer and Ethel Clayton

5 Reels **"THE GAMBLERS"** By **Charles Klein**
Produced by **George Terwilliger**, with Geo. Soule Spencer, Ethel Clayton and Earl Metcalfe

6 Reels **"THE WOLF"** By **Eugene Walter**
Produced by **Barry O'Neil**, with Geo. Soule Spencer, Ethel Clayton, Ferdinand Tidmarsh, Bernard Siegel and Ruth Bryan

5 Reels **"The House Next Door"** By **J. Hartley Manners**
Produced by **Barry O'Neil**, with Geo. Soule Spencer, Ethel Clayton, Edwin Barbour and Joseph Kaufman

Four Extraordinary Features Now Ready and to be Released Soon

5 Reels **"THREADS OF DESTINY"** By **William Clifford**

Featuring

EVELYN NESBIT THAW

and her son, **RUSSELL WILLIAM THAW**, and the following cast:

Marian Grunstein	**Evelin Nesbit Thaw**	Abraham Solman (Rug Merchant and Leader of Jewish Colony)	Joseph Standish
Isaac Grunstein (Marian's father)	Bernard Siegel	The Nun	Marguerite Marsh
Rachael Shapiro (Marian's friend)	Marguerite Risser	Fedor Tomsky	Jack Clifford

Produced by JOSEPH W. SMILEY

5 Reels **RAYMOND HITCHCOCK**

"THE FUNNIEST MAN ON THE STAGE"

In a distinctly unique comedy drama, written especially for him by **Lawrence McCloskey.** Produced by **George Terwilliger.** Costumes and Scenery are particularly beautiful.

5 Reels **"EAGLE'S NEST"** By **Edwin Arden**

Featuring

EDWIN ARDEN

Late Star of the Broadway Success "To-Day," produced in Colorado by **Romaine Fielding**

5 Reels **"THE FORTUNE HUNTER"** By **Winchell Smith**

Featuring

WILLIAM ELLIOTT

Late star of "Madame X" Company, assisted by the Lubin All Star Cast

SPECIAL ONE, THREE, SIX AND EIGHT SHEET POSTERS

LUBIN MANUFACTURING COMPANY
PHILADELPHIA, PA.
CHICAGO OFFICE - - - - - - - 154 W. Lake Street

FEATURE FILMS OF THE WEEK

Tragedy and Fantasy Divide New Vitagraph Bill—Eclectic War Drama Seems Prophetic—"The Better Man"—"The Call of the North," Latest and Best Lasky Production

BROADWAY STAR FEATURES

First shown at the Vitagraph Theater Aug. 10. "The Painted World," three-part drama; "A Florida Enchantment," five-part farcical fantasy.

"The Painted World"

Picturized by Marguerite Bertsch from the story by Jacques Futrelle. Produced under the direction of Ralph Ince for the Vitagraph Company.

Yvette Murree ..... Anita Stewart
Elois Murree ..... Julia Swayne Gordon
Murree ..... Harry Northrup
Elois's Maid ..... Janice Cummings
Manager ..... R. A. Roberts

It required that courage akin to an artist's boundless faith in his ideals to place "The Painted World" upon the screen, and it would be mere bravado to attempt to state definitely whether that courage were more foolhardy than wise. Opinions of "The Painted World" will be sharply divided. It tells a big story, vibrant in its truth to a certain phase of life, but it is a far from pleasant one. There are some who appreciate the truth, no matter how distasteful, but there are many who believe that when entering a picture theater the lessons given them should be carefully diluted. In the very fact that "The Painted World" will arouse discussion one may glean an idea of its artistic greatness.

Elois, a favorite of the burlesque stage, is given the commanding position in Jacques Futrelle's story. The author has endowed her with all of the failings possible, but she has one virtue, the love she bears for her child Yvette. Yvette is sent away to boarding school that she may be protected from the influence of Elois's loose life and that of her dissolute father, Murree, from whom Elois is separated. Murree continues to haunt Elois's house, and one evening in a fit of rage attacks her and forever mars her beauty when he stabs her in the eye with a fork. After that Elois becomes the "Masked Marvel of the Moulin Rouge," earning a thousand a week by posing in the semi-nude. Her boarding school days over, Yvette returns to her mother, whom she believes to be "a wealthy widow traveling extensively." She learns the truth from Murree, and at first not believing him, she goes to the theater and sees for herself the manner in which her mother earns her wealth. The sight produces a revulsion of feeling in Yvette, and she readily listens to the plans of her father to make her a star of the burlesque stage. One evening Elois returns from the theater to find Murree sleeping off his drunkenness in her home. Yvette is gone, and before she can make Murree tell her the whereabouts of her daughter, the latter enters, staggering, her clothes and hair awry, and boasting that she "has been out seeing real life." The mother realizes that her sacrifices have been in vain, and after moments of intense strength the picture ends, with Yvette dead at the hands of her mother, the latter a suicide, and Murree accused of both crimes and facing inevitable death.

No one need be told, after reading the main points of the story above, that the opportunities for dramatic scenes are frequent, and they have been well taken advantage of. Interest and suspense are present at every moment during the showing of the entire three reels. Ralph Ince has surpassed himself as director of the production, again proving that he is worthy of being ranked with the great directors. The theater scenes alone, showing flashes of the crowded balcony and orchestra, the stage from out front and immediately behind, the players, and from the wings, are well worth seeing as innovations.

The role of Elois makes great demands upon the player, and Julia Swayne Gordon has fully met them. During the greater part of the film she is seen with one eye closed and a disfiguring scar across her face, a sacrifice of taste to art made by the director. Anita Stewart has undertaken a role unusual for her, with complete success. Harry Northrup gives a vivid portrayal of the repulsive Murree, a part that might easily have been overdone to the point of tawdriness, but which is found in capable hands. Janice Cummings and R. A. Roberts complete a cast of unusual merit. The photography is standard. W.

"A Florida Enchantment"

Picturized by Eugene Mullin from the Novel and Play of the Same Name by Archibald Clavering Gunter. Produced under the Direction of Sidney Drew for the Vitagraph Company.

Dr. Fred Cassadene ..... Sidney Drew
Miss Lillian Travers ..... Edith Storey
Major Horton ..... Charles Kent
Beesie Horton ..... Jane Morrow
Mrs. Stella Lovejoy ..... Ada Gifford
Jane ..... Ethel Lloyd
Malvina ..... Lillian Burns
Miss Constancia Oglethorpe ..... Grace Stevens
Mr. Stockton Remington ..... Allan Campbell
Charley Wilkes ..... Cortland Van Deusen
Gustavus Duncan ..... Frank O'Neil

The screen would welcome more comedians of the type of Sidney Drew. Never touching even the border of slapstick, if we may except such burlesques as have demanded that form of humor, he nevertheless manages to crowd laughs with amazing skill into every foot of film in which he appears. In the course of "A Florida Enchantment" we see a great deal of Sidney Drew, and to that fact may be ascribed whatever success it obtains. He is seen as the doctor at a Florida hotel, more or less of a quack, but liked by all the ladies. This last-mentioned fact becomes embarrassing when his fiancée, Lillian Travers, visits the hotel. She is of a jealous disposition, and the doctor aggravates it since, for reasons quite beyond his control, he is never able to keep his appointments.

Then occur the incidents of the story responsible for the word "fantasy" on the programme. In an antique box Lillian finds four pills which a time-stained letter says have the property of changing the sex of the person taking them. In a fit of pique Lillian takes a pill, and it is not long before they prove the real thing. Becoming a man in her case means the necessity of a morning shave, an unexplained desire to recklessly toss people and furniture around, and an aggravating habit, to the other men, of appropriating the company of all the girls in the party. Complications of a farcical nature follow with fairly satisfactory frequency for the best part of the remaining reels. As Miss Lillian Travers she leaves for New York, only to return as a fictitious male cousin. The doctor's blunders result in her being accused of her own murder. To save herself inconvenience she explains the secret of the pills to the doctor. He doesn't believe her, so he takes one himself, and while Edith Storey made quite an attractive man, Sidney Drew is a far from handsome woman. Now that the author has tied himself up in a knot, with true farce spirit he casts the ropes off by announcing that it was all a dream. "And they live happily ever after."

"A Florida Enchantment" is satisfactory Summer entertainment. Considerable of the scenic beauty of Florida has been included and serves to hold the interest over the five-reel length, somewhat long for a story of this weight. The direction is capable and photography good.

In addition to Sidney Drew and Edith Storey, a capable cast has been provided. Most of the roles make slight demands upon the players, though the work of Ada Gifford and Ethel Lloyd may be granted mention. W.

"I CANNOT BE YOUR BISHOP, THERE IS ANOTHER HERE BETTER FITTED."
William Courtleigh Holding the Center of the Stage in "The Better Man."

"THE LAST VOLUNTEER"

Drama in Five Reels. Made by the Pathe Players and Released by the Eclectic Company. Oscar C. Apfel, Director.

Katrina ..... Eleanor Woodruff
Ambassador of Austrania ..... Paul Panzer
Von Tromp ..... Robert Broderick
Prince Ludwig ..... Irving Cummings
Hermann Ardelheim ..... E. C. Hoyt
Mother Ardelheim ..... Mary Grey
Raolf Ardelheim ..... Harold Crane
A Cavalry Officer ..... A. H. Barstar

Had the Pathe Company foreseen present conditions in Europe and produced a war story to suit the occasion, it could scarcely have done better than "The Last Volunteer," as fine a piece of work of its kind as has been issued from an American studio for many a day. Call the Austrania of the picture, Austria; imagine the fictitious Saxe-Tholberg to be Servia; rechristen a few of the characters with names gleaned from the daily papers, and one may readily see a military romance born of recent events. Though made in this country, not many miles from New York in fact, everything about the picture, from the battle scenes to the garb of the least consequential character, indicates Europe and Europeans. During his brief connection with Pathe, Oscar C. Apfel produced this film, directing with rare skill a most efficient company headed by Eleanor Woodruff and Irving Cummings, and including Paul Panzer and Robert Broderick in roles that suited them more than ordinarily well. "The Last Volunteer" has nothing in common with the mass of "fake" war films being rushed into circulation to meet the current demand.

Battle scenes introduced in the last reel are an integral part of a truly moving romance that in tone—not in incident—recalls the charm of "Heidelberg," or perhaps "The Prisoner of Zenda." Mr. Cummings is the prince, Miss Woodruff the sweet daughter of an innkeeper, who falls in love with the handsome visitor at her father's inn, not knowing that she is giving her heart to royalty, for Ludwig is traveling incognito. Being a poet and a lover of simplicity, he tries for a brief time to escape the duties of his station. Just as Katrina's heart goes out to him, his heart responds to Katrina; but their happy hours together are doomed to brevity. The shadow of war creeps over the hilltops and with it comes the call for Ludwig to return to the palace. Katrina is left to dream of her princely lover.

From the idyllic passages of the opening reel we are plunged into the serious affairs of strained diplomatic relations, the mobilization of armies, and the schemes of secret agents when war is imminent. The peaceful inn is chosen as a rendezvous by the Austranian ambassador, who has been promised plans to be delivered by a disloyal officer of the Saxe-Tholberg army. Katrina and her brother Raolf overhear the plot and fight to save the papers. In the struggle the girl accidentally shoots the ambassador, but despite her pleadings Raolf is arrested and sentenced to death. The shooting of the ambassador is followed by a declaration of war between the two countries.

Probably the best suspense in the picture is created during the scenes that Katrina entreats the prince to save her brother, while the condemned man stands against a wall awaiting a volley from the line of soldiers. Just as the shots are to be fired, the prince, moved by the girl's prayers, steps to the balcony and orders Raolf's release. He is saved to prove his heroism in coming battles. The climax to the story and a long engagement between the troops shows Katrina facing death to raise important signals on a flagpole. Both brother and sister are killed, but their sacrifice has brought victory to their country.

Miss Woodruff has many opportunities for emotional acting. Her playing is intense, filled with feeling and sympathetic. Mr. Cummings looks every inch a prince, and other actors in this commendable film are true to the types required by the story. D.

"THE BETTER MAN."

Drama in Four Reels. Based on a Story by Cyrus Townsend Brady. Produced by the Famous Players' Film Company.

The Rev. Mark Stebbing ... William Courtleigh
The Rev. Lionel Barmore ..... Arthur Hoops
Margaret Wharton ..... Alice Claire Elliott
General Wharton ..... Robert Broderick
Pearol ..... William Randall
Clancy ..... Jack Henry
Spike ..... D. Hoops
The Bishop ..... Morgan Thorpe
Wharton's Secretary ..... Albert Hoops

The Rev. Mark Stebbing is a striking exponent of "muscular Christianity." He is a priest in the Episcopal Church, a friend of the bishop, and is received at the home of a capitalist who is buying his way into heaven, via the Episcopal Church. But, for all the influences tending to produce clerical smugness, Stebbing sticks to his own brand of Christianity, which is tinged with Socialism. He is, as Cyrus Townsend Brady clearly shows in his story of high church and big business, the kind of a man that upsets the smooth routine of conventions and the like. The word compromise not being included in Stebbing's vocabulary, he makes a strong, militant hero for an interesting picture dealing with an important subject—the relation of a church to a member that foots most of the bills, yet denies common justice to his employes. The production provided by the Famous Players has several good dramatic climaxes; it is correctly staged, clearly photographed and acted by players that suggest the types indicated by Dr. Brady. The bishop, as presented by Morgan Thorpe, for example, looks precisely as if he had stepped out of a bishopric.

Early in the picture the contrasting natures of two young clergymen, Stebbing and Lionel Barmore, are revealed. As it happens, both are in love with the daughter of the capitalist, General Wharton, who is threatened with a strike because he refuses to grant the demands of his workmen. Stebbing has the choice of two parishes, one rich, the other poor, and he chooses the parish in the slums that he may be of greater service. He exerts every effort to induce General Wharton to accede to the requests of his overworked employes, but without permanent success. He also makes the grievous mistake of misconstruing Margaret's attitude into an acceptance of his love and prematurely folds the girl in his arms. The disillusionment is humiliating, and the more so when the impetuous lover sees the success of his more tactful rival, now the rector of the wealthy parish refused by Stebbing.

But this, as all other troubles, he meets with Christian fortitude, working wholeheartedly for the welfare of the poor people who regard him as their leader. When the bishop dies, the two young men are the only candidates mentioned for the office, and General Wharton is such a power among the delegates at the convention that the choice largely rests with him. Unmoved by the possibility of advancement, Stebbing continues his efforts to pacify the workmen, and even leaves the convention hall to quell a riot which he hears is in progress. The militia has been called, and the gang of toughs, employed as strikebreakers, are in an ugly mood. They capture Margaret, lock her in a shanty, and set fire to the oil-soaked boards. Stebbing, of course, saves her; at the risk of his own life he prevents the militia from shooting into the mob of strikers, and paves the way for a peaceful settlement. His reward is Margaret, who decides that Stebbing is a better man than Barmore, even if he wouldn't make a more politic bishop.

William Courtleigh presents a forceful, clean-cut figure in the role of the militant Christian. His acting is expressive and spontaneous. Robert Broderick acquires the important bearing of a financial magnate. Alice Claire Elliott is the conventional product of wealthy society, and Arthur Hoopes gives a true interpretation of the orthodox young clergyman. D.

"THE CALL OF THE NORTH"

Drama in Four Parts. Produced by Jesse L. Lasky Feature Play Company. Scenario by George Broadhurst. Based on Stewart Edward White's Novel, "Conjuror's House."

Grahame Stewart / Ned Stewart ..... Robert Edeson
Galen Albert ..... Theodore Roberts
Virginia ..... Winifred Kingston
Rand ..... Horace B. Carpenter
Elodie ..... Florence Dagmar
Me-en-gan ..... Milton Brown
Julie ..... Vera McLarry
Picard ..... Jack Dean
McTavish ..... Sidney Mullaly
Jack Wilson ..... Fred Montague

"The Call of the North" is the latest and beyond question the best of the Lasky photoplays produced under the direction of Cecil B. De Mille and Oscar C. Apfel. In fact, one may glance through the full list of American made pictures and find no names that stand for higher accomplishment, and few—very few—that signify anything half so satisfying in the nature of a film interpretation of a novel. The virtues of the production are not the negative ones of mistakes avoided, but the positive qualities that together recreate the "Conjuror's House" on a solid foundation, surround it

with the glorious wildness of the Canadian wilderness and place living characters within its rough boards. The picture does not rely on beautifully photographed scenes, or on the ability of the actors, or yet on the power of the story; but on all three of these attributes so admirably merged that an audience is drawn into the spirit of a balanced work of art, in which each element contributes unobtrusively to the same end.

A little analysis might show that the well-nigh perfect harmony of the production is due to its superior quality in every department. Many of the locations are fine enough for use in a purely scenic subject, yet they never are presented save as a background for the story. There is not a foot of padding in the film. Nor is there a foot of defective photography; whereas there are many atmospherically tinted scenes and others introducing light effects as artistic as they are odd. Then the virile acting of Robert Edeson, who, by the way, is fully as effective on the screen as on the stage, strikes a natural key carried with telling effect by every member of the company, but most notably, perhaps, by Theodore Roberts, another stage actor who is a great asset to pictures. And in the story, told so clearly and made so entertaining that it is followed without conscious effort, there is no apparent straining after dramatic effects. But there is plenty of tense drama of the best kind—that which grows and gains strength naturally and then breaks in a clash of characters.

The prologue shows Mr. Edeson as a trader, Stewart, left in charge of the trading post during the absence of the all-powerful factor, Galen Albert (Mr. Roberts). The factor returns with a bride, Elodie, and in so doing incurs the implacable hatred of Rand, who ultimately finds revenge by causing Galen to believe that Stewart and his wife are more than good friends. A pouch made by Elodie for her father, but placed in Stewart's room by Rand, is the immediate cause of the innocent man's death. Before starting on *La Longue Traverse*, he places his little son Ned in the care of an Indian woman.

Twenty years later, Mr. Edeson is the son, now a free trader; the factor is in charge of Conjuror's house post and the most beautiful girl for miles around is his daughter, Virginia. Rand remains in the employ of the factor. Stewart is caught trading with the Indians, and warned, under penalty of death, never to enter the territory again. Still wearing the fatal pouch left him by his father, Ned is identified by an aged priest and told the story of "the long journey" from which no man ever returned. Changing his name to Trent, Ned once more goes to the post, this time intent on avenging the death of his father. His capture, the meeting between the cruel factor and the courageous young trader, his start on the death journey, Virginia's effort to save his life by supplying a rifle and provisions to last until he can reach civilization, the failure of her attempt and the trader's seemingly inevitable death, make scenes as tense as they are plausible. There is power in the acting, suspense in the plot development, and realism in settings born of nature. Eventually Ned is saved by the dying confession of Rand, but not many in an audience will be able to boast that they knew beforehand just what was going to happen.

Mention has been made of only a few of the incidents in this very full story, and niceties of detail in staging, costuming and characterization have been passed by with less attention than they deserve. Mr. White had a hand in the production—no doubt an important hand in gaining the important little things that count so materially. Readers of "Conjuror's House" should not miss "The Call of the North." They won't be disappointed, for it is true to its subject and a sample of the best in motion pictures. D.

"THE SIREN"

Drama in Six Parts. Produced at the Pathe Studio in France. Released by the Eclectic Company.

Fernande, the Siren ..... Mlle. Mistinguette
The Doctor ..... Henri Krauss
The Fisherman ..... Paul Capellani

Here is a picture that thoroughly justifies the use of six reels. An audience might stand even more of it without growing weary, for character drawing by actors such as these, in combination with a production at once so natural and picturesque, is a rare find. In the long list of Eclectic features recently released there is none of superior artistic caliber or, it seems safe to surmise, of more general appeal. The tone is that of French drama, intense, true and free of sentimentality. The characters dig their own graves because they are what they are—evil, weak, or just good-naturedly soft. They make the tragedy, as tragedies are made every day, merely by being true to themselves. Their actions have the grip of reality.

Fernande, the central figure in the story, is evil through and through, and as bewitching as she is evil. She is the most flagrant type of courtesan, craving men and luxury and not caring a jot what means she uses to gain them. The first step is her marriage to a doctor old enough to be her father, but he can take her from the monotony of life among the poor peasants. She weds the doctor and keeps her lovers to lend spice to days of ease. Her infidelity is discovered, and after suffering a beating she flees to Paris to continue her career unchecked.

Chief among her victims, and they are many, is Count Adolphe, who bothers Fernande with suggestions of marriage. Ending a few reckless weeks at the cafes, she goes to a village in Brittany to escape Adolphe, and there, because life without some man at her feet is unthinkable, she sets her cap for a great, stupid fisherman. That he is married makes no difference to Fernande. Pierre succumbs readily enough to the alluring woman, but unlike men better versed in worldly customs, he refuses to be dropped. Despite the pleadings of his mother, wife and father, he is determined to live with Fernande permanently, whereas she has no idea of such an arrangement.

The climax brings the doctor, the count and the fisherman in the same room with the woman who has deceived them all impartially. Again she makes a fool out of her kind-hearted husband, and a little later is prepared to continue her spell over Pierre; but his mother intervenes. Insane with rage, she beats the siren with a mallet until she lies dead on the floor, and thus the story ends.

Mlle. Mistinguette is not a pretty woman, but in the role of Fernande she fairly radiates sex charm. Her innumerable wiles make her sway over men understandable. Henri Krauss, of "Les Miserables" fame, gives a flawless character study of the honest country doctor, and Paul Capellani is a rugged fisherman to the life—crude, passionate, uncompromising. There are many other characters and not one of them is poorly played. The scenes, alternating between country estates, Paris and the beautiful coast of Brittany, are admirably arranged to keep interest at a high pitch. D.

"EUROPEAN ARMIES IN ACTION"

Four Reels Showing the Military Equipment of the Nations Engaged in War. Released by George Kleine.

A picture such as this does more than many pages of printed description to bring home a realization of the tremendous proportions of the struggle now going on in Europe. In graphic scenes one witnesses the terrible efficiency, mechanical as well as human, gained through years of effort by the foreign war departments. Battleships, dirigibles, aeroplanes, mammoth guns, infantry moving with the precision of a clock, cavalry squads trained to the minute—one sees them all in these four reels of pictures. George Kleine is to be congratulated on securing a film that gives an idea of the military preparedness of all the combatants in this war of wars.

First place is given the French artillery corps, the French navy and the dirigibles that will fly the same flag in the battles in the air. The Belgian cavalry in action and the Servian and Montenegrin armies, fresh from experience gained in the Balkan War, are given due prominence; whereas the Swiss soldiers, equipped with the latest models in field artillery, are shown to be a factor worth considering. Some of the most interesting pictures concern the British marines maneuvering with great guns that are unlimbered and again put into position for action in an incredibly short time.

Equally fine are the pictures of the German and Austrian armies in opposition to the allies. The Crown Prince of Germany is shown directing the maneuvers of a German artillery corps, and the late Crown Prince Francis Ferdinand of Austria is pictured reviewing the Austrian army. Italy figures in the picture as the home of a factory where many of the guns for the European armies are made.

A few of the scenes showing Paris as it appears from an aeroplane are of doubtful value in a subject of this nature, but apart from these scenes the 4,000 feet of film remain true to their title—"European Armies in Action." Photography varies; most of it, however, is clear. D.

"THE FORBIDDEN TRAIL"

Drama in Two Parts. Released by George Kleine, Aug. 11.

Lyda Borelli, the featured player in this story of an unwise marriage, is always interesting to watch. Her personality is strong and her ability to express emotion notable; so that what might be an ordinary character in less competent hands gains grace and at times distinction. She quite dominates "The Forbidden Trail," despite the attractions of beautifully photographed scenes, staged with the care customary in an Italian film, and despite the competent acting of other players scarcely less necessary to the story.

The theme is much older than motion pictures. A girl becomes the wife of a man many years her senior. She falls in love with another man nearer her own age, gives way to the love, and finds tragedy at the end of the forbidden trail. Such is the story told in the lives of Frances, taken from a convent to become a society beauty, and Captain Meade, famed as an Arctic explorer. The girl is attracted by the glamour of a reputation rather than by the man himself, and after the marriage, Meade fancies that he has cause for jealousy. Being a beautiful woman and something of a flirt, Frances accepts attentions from many men, but escapes any serious attachment until Fred Palmer, a young friend of Meade, appears at their home. The husband grows suspicious and makes an unexpected third party at a rendezvous in a lodge in the woods. Palmer is given a pistol with which he may shoot himself, and the unfaithful wife, instead of finding a responsive lover, weeps over a lifeless body. The acting of Miss Borelli and an artistic production are the picture's best assets. D.

Have You Seen the Line Crowding Into THE NEW YORK THEATRE to See

WM. J. BURNS

THE GREATEST LIVING DETECTIVE

IN THE

$5,000,000 Counterfeiting Plot

IN 6 PARTS!

This picture will have the same success everywhere for

1. It is a re-staging of his most celebrated case.
2. Mr. Burns acts in nearly every foot of it.
3. Sir Arthur Conan-Doyle, author of "Sherlock Holmes," appears with Mr. Burns in one part.
4. Scenes are actually taken at the Treasury Department, Washington, D. C.; Moyamensing Prison, Philadelphia; Lancaster, and New York.

For Bookings, State Rights, Apply to

THE DRAMASCOPE CO.

110 West 40th St.

GEO. W. TERWILLIGER

AUTHOR LUBIN COMPANY PRODUCER

THE COUNTRY GIRL THE CHANGELING (2 parts) THE LIE
THE DEBT (2 parts) A MAN'S FAITH THREE MEN AND A WOMAN

Emmett Campbell Hall

PHOTOPLAYWRIGHT—Lubin Company

Current Releases: THE SHADOW OF TRAGEDY (2 parts)—WHO SEEKS REVENGE (2 parts)—A PRACTICAL DEMONSTRATION—A MATTER OF RECORD
Coming: "BELOVED ADVENTURER" SERIES

—*VITAGRAPH LIFE PORTRAYALS*—

ALFRED VOSBURGH

Lost in Mid-Ocean LEADING MAN Out in Happy Hollow

DIRECTION ULYSSES DAVIS

Maroon, the Halfbreed

MARSHAL NEILAN

Managing Director

KALEM CO. Hollywood, Calif.

JOHN E. INCE

CREATOR OF LUBIN INCEOGRAPHS

INCE'O'GRAPH: *noun;* A drama of silence that speaks.
—Standard Dictionary

Examples: THE FALSE SHADOW; THE INCOMPETENT; THE ERRING

LOUISE HUFF | **EDGAR JONES**

LEADS—LUBIN PHOTOPLAYS | LEADS—LUBIN PHOTOPLAYS

GOSSIP OF THE STUDIOS

WILLIAM WADSWORTH.
Edison's Comedian Seen in Character.

FERNANDO MICHELENA, whose tenor voice will be remembered by opera lovers, was recently interviewed as to his thoughts concerning his daughter's debut in motion pictures with the California Motion Picture Corporation. Beatriz Michelena is herself acknowledged as in the front rank of American sopranos. "I think her venture into motion pictures means much to her future on the operatic stage," says her father. "It means the development of precisely those faculties for success that are usually ignored by opera singers—I mean the histrionic faculties. No word is uttered, yet the artist must make the meaning plain. She must demonstrate the truth of the adage that 'actions speak louder than words.' A singer may sigh, 'Laissez moi contempler ton visage,' with all the vocal expression that ever a tenor brought to the wonderful melody from 'Faust,' but how often does one hear it sung with the pantomimic expression that should match the fervor of the words? Very seldom. Very well, that is what the motion picture teaches. No aid of melody, not even of prosaic speech is lent the artist. She must so enact the scene that the thought is conveyed, vivid and distinct, through the only universal language—pantomime."

ROBERT OSRO WEBB, a lusty youngster ten months old, tied up the acting department of the Vitagraph Company on one of the recent very hot days. Robert, who is known as the youngest female impersonator in the world, formed an attachment for Anita Stewart, and it was because of his great liking for her that all the trouble came about. The youngster was working in a big scene with Helen Gardner, when he concluded it was too hot to work and began to express his opinion of labor's hardship in the only way known to him. The filming of the scene came to a standstill. His mother, who was working in another part of the studio, under the direction of William Humphrey, was sent for, which, of course, held up Mr. Humphrey's company, but Robert did not want his mother. As a final expedient Miss Stewart was called, and as she was playing a scene in a big feature picture, Ralph Ince's endeavors were brought to a standstill. Miss Stewart's appearance on the scene was the signal for the cessation of infant hostilities, but it was an hour before shattered nerves were restored to their normal conditions and sixty people, disrupted by His Mighty Majesty, Young America, were able to resume work.

WINIFRED GREENWOOD, who has been absent from the "Flying A" Santa Barbara studio for a month owing to injuries received in a motorcycle accident, is once more hard at work. She is taking the lead in "Ola," a two-part drama being produced under the direction of Henry Otto. Miss Greenwood received a hearty welcome when she reported for duty. While ill she was the recipient of numerous letters from all over the country expressing wishes for her speedy recovery.

CHARLES M. SEAY, the Edison director, had his troubles last week making his Christmas "Octavius" picture. It was pretty hard not to get a bit of the first of August in December atmosphere. An incident happened together with the heat that almost sent Seay to the hospital. A policeman with a small bit to do was somehow overlooked till the last moment. The only one available on such short notice was a Fordham College boy looking for a little Summer spending money. He was taken, and Seay with his actors were in an automobile on their way down to Manhattan to get a scene at the Pennsylvania Station. This amateur policeman was talking with some of the party and Seay heard his cameraman ask the pseudo cop how he liked playing in the pictures. His reply was: "I think it's great, riding around in an automobile, see how pictures are made, and all that's going on, get your eats for nothing, everything paid for, it's immense, but," with a profound sigh, "I suppose after a while it gets monotonous just like work." By the time the party reached Greeley Square Seay had recovered consciousness.

COLONEL JASPER E. BRADY, now with the Vitagraph Company, has completed the scenarios for "The Island of Regeneration" and "Britton of the Seventh," both from novels written by his brother, the Rev. Cyrus T. Brady, LL.D. "Britton of the Seventh," which will probably be staged first, deals with the Indian wars, and will be staged in Montana and Dakota.

A TOUCHING MOMENT FROM "THE $5,000,000 COUNTERFEITING PLOT."
DRAMASCOPE COMPANY PRODUCTION.
William J. Burns Is Seen to the Extreme Right of the Picture.

"FULL OF LAUGHS"

—one of the funniest comedies ever put on the screen.
A REAL HIT!

EDISON FEATURE PHOTO PLAY

MY FRIEND FROM INDIA

Three part comedy-drama—adaptation of Du Souchet's farce.

WALTER E. PERKINS

In His Original Character of A. KEENE SHAVER

Portrays the attempt of a retired pork-packer to enter New York Society through the medium of a barber.

"WONDERFULLY GOOD"

Is the Universal Verdict

This film may now be had through the Feature Film Service of the General Film Co. and its Branches, from whom also one, three and six sheet posters, and attractive two color heralds may be obtained.

Thomas A. Edison
Makers of Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.
67 Lakeside Avenue Orange, N. J.

HENRY B. WALTHALL

IN

"HOME SWEET HOME" "THE AVENGING CONSCIENCE"

(In preparation) "THE CLANSMAN"

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

HEARD IN BOSTON

"Mary! Take little Aloysius out in the perambulator. Mr. Bean and I are off to the Photoplay Palace. We will have to hasten to secure a seat. They are advertising Crane Wilbur to-day."

GILES R. WARREN

Producer of Feature Films

Selig Polyscope Co. Chicago

WAR! WAR!! WAR!!!

is declared in Europe, but

PEACE IN AMERICA

PRINCESS MONA DARKFEATHER The American Indian AND **FRANK E. MONTGOMERY** Director of Feature Indian and Western Photoplays

Will arrive in New York City, August 24

Their tepee will be Claridge Hotel, where they will be pleased to meet their old friends as well as the new. Their wigwam is open to all.

Watch for Princess Mona Darkfeather's Indian Wardrobe which will be on exhibition in a prominent Broadway window

REVIEWS OF FEATURE FILMS

"THE $5,000,000 COUNTERFEITING PLOT"

Six-Reel Drama Featuring William J. Burns. Produced by the Dramascope Company under the Direction of Bertram Harrison. Scenario by George Jean Nathan.

William J. Burns ..... Himself
John Walton, a Secret Service operator ..... Glen White
Joseph Pennell, a Secret Service operator ..... James Sullivan
William Kendall ..... Clifford P. Sharpe
Edward Jackson ..... Hector Dion
Frank Tyler ... } Engravers { Jack Hartley
Arthur Borden ... } Engravers { William Cavanaugh
James Long ..... Charles K. Graham
Robert Smith ..... Harry Lillford
George Peters ..... James Aylmer
John Rhea ..... John Ransom
Charles Carruthers ..... Arthur Morrison
William Meyers, Revenue Inspector ..... Frank Carrington
Samuel Parks, a Secret Service operator ..... Harry Driscoll
Chief of the Secret Service ..... Jack Drumier
Warden of Moyamensing Prison ..... Howard Mintzer
Peter Miller, engraver ..... Edward Walton
Stephen Tracy ..... Hora Walch
Florence Castle, a Secret Service operator ..... Georgia O'Ramie
Helen Long, daughter of Long ..... Joan Arthur
Mary Kelly ..... Eileen Hume

It is easy to believe that this is the most accurate of pictures dealing with counterfeiters, the most complete in presenting the mechanical details of counterfeiting and the most thorough in following the work of detectives bent on rounding up a notorious gang. Historic foundation for the story is said to be found in what is known as the "Philadelphia-Lancaster Counterfeiting Mystery," a case demanding the best efforts of the Secret Service department. But what percentage of the film is true to actual incidents is of small matter, for there need be no question about the authenticity of most of the fiction, where fiction was found to be the strongest medium for the driving home of facts. William J. Burns supervised the preparation of a subject, which he understands as no professional director can hope to, and himself plays the leading part. And his performance, it may be added, stands comparison with those of any of the trained actors in his support.

Considered merely as melodrama, these six reels are notably successful in sustaining the interest and building up a story replete with thrills. The real superiority of the picture, however, lies in the insight into the practices of counterfeiters and the elaborate campaign of detectives it affords. First we are shown with much exactness the workings of the counterfeiters, how they obtain the plates from which to make their spurious notes and the paper required for the printing. Counterfeiting, to be at all feasible, demands not only the most expert workmen, but a large number of accomplices from whom the necessary materials must be received. Engravers, stationery manufacturers, plate makers, are all involved in the combination that Detective Burns undertakes to break up, or rather capture, for his work is not completed until every mother's son of them is wearing a striped suit.

The first bill of a batch of $100 counterfeits is placed in circulation by Helen Long, the unsuspecting daughter of one of the ringleaders of the gang. She passes it without question at Wanamaker's store in Philadelphia; but in time the bill is sent to the sub-treasury in Washington, and there, under the test of scalding water, is found to be spurious. Detective Burns is called to the aid of the secret service department, and with a corps of assistants under his direction, starts to trace the bill to its source. Step by step, with infinite patience, the detective follows the faintest of clues until he has made moderately certain of the identity and whereabouts of the counterfeiters. And with the same care, lest a false move spoil the plan of campaign, he prepares for their capture.

Up to the scenes that show Long and two of his confederates in jail, there is nothing that need arouse skepticism in an audience. But the same cannot be said of events immediately following. We are asked to believe, in the first place, that all three of the confederates were assigned to the same cell; in the second place, that by spending her watch Long's daughter could raise enough money to buy a counterfeiting outfit; in the third place, that having acquired the outfit, she could smuggle it into the prison; and, in the fourth place, that any equipment capable of producing bank notes could be secreted in a cell and utilized surreptitiously. All of the carping scenes show the difficulties of counterfeiting, yet here we find prisoners making twenty dollar bills. One of the bills, given to a keeper, reaches Washington, and Detective Burns continues his investigation, in which Helen becomes involved. She is spared, however, because of the important confession of her father, leading to the capture of the remaining members of the gang.

Barring the exceptions already noted, the plot structure is commendably plausible; exterior scenes in Washington, Philadelphia, and New York are clearly photographed, and the acting sufficed. The picture gives a fair idea of two sciences—the science of counterfeiting and the detective skill that prevents it. D.

"THE HOUSE ON THE HILL."

Vitagraph Drama in Two Parts. Scenario by Blaine Sterne. Directed by Tefft Johnson. Released Aug. 5.

Mary Dean ..... Rose R. Tapley
Thomas Dean ..... Tefft Johnson
Larry McGinnis ..... William Shea
Hattie Newcomb ..... Howard Kyland
Mrs. Newcomb ..... Mabel Kelly

Scenarios resembling those being written by Blaine Sterne are all too few, and no doubt will remain so until more authors drop their shallow melodramatic "situations" and learn how to weave ordinary material into humanly possible drama. That Miss Sterne has the rare ability is shown in "The House on the Hill"—the most sincere, natural and thoughtful of her stories yet released. She knows how to bring out an idea through lifelike characters whose actions are inspired by conceivable motives. And the Vitagraph Company, it should be added, knows how to produce it.

The argument of the plot in this picture is not an unusual as the force with which it is driven home and the completeness of the effect. In the comparatively short space of two reels we get the life history of some half-dozen characters, without the fragmentary impression so difficult to avoid when a long stretch of years is covered. We see the rise and, in a manner, the fall of a humble factory worker and his wife. We see an illustration of the oft-repeated but seldom credited assertion that wealth does not mean happiness.

Starting as a laborer, Tom, always prodded on by his socially ambitious wife, Mary, advances step by step until he is the president of a great soap company and the owner of "the house on the hill." The son and daughter, born on McGinnis's Alley, have developed into pampered snobs, too good for parents of lowly origin. Neither "the house on the hill" nor anything that money can buy fills the vacancy in the hearts of Tom and Mary. Presently they meet in the old McGinnis Alley cottage and embrace contentedly, under a "Home, Sweet Home" inscription.

Only in the implied meaning of these final scenes does one feel inclined to question the soundness of Miss Sterne's story. It is all very well to hold the past in sentimental regard, but two characters such as Tom and Mary could not return to it, even if they wanted to and if they could happiness would fly out of the window. The real problems are how to be happy though wealthy, and how to deal with the fearful upstarts they have for children.

Tefft Johnson and Rose R. Tapley, in the roles of husband and wife, and William Shea as McGinnis, head the excellent cast chosen for this picture. The production is as fine as the story. D.

SELIG MONEY MAKERS FOR YOU

Selig Pictures Draw the Crowds Because Selig Productions are Thrilling, Powerful and Picturesque. Demand Selig Pictures at Your Exchange.

Selig Current Releases Week of August 31-September 5
They Will Attract Patrons to Your Theatre

Released August 31—WHO KILLED GEORGE GRAVES?
IN TWO REELS
A tremendous Selig dramatic picture production. The story of a dreadful conspiracy.

Released August 31—THE HEARST-SELIG NEWS PICTORIAL
IN ONE REEL

Released September 1—LIFE'S CRUCIBLE—IN ONE REEL
A Selig melodrama telling a love story that ends well. Well worth seeing.

Released September 2—TO BE CALLED FOR—IN ONE REEL
A Selig light comedy full of laughable situations—very amusing.

Released September 3—THE HEARST-SELIG NEWS PICTORIAL
IN ONE REEL

Released September 4—THE HOUSE THAT WENT CRAZY
IN ONE REEL
One of the most laughable pictures ever produced. Illustrating the mishaps of an inventor when the world becomes crossed.

Released September 5—PAWN TICKET "913"—IN ONE REEL
Relating the mis-adventures of a pawn ticket, which proved to be a pledge of love.

THREE BIG WINNERS

ORDER THEM FROM SPECIAL FEATURE DEPARTMENT OF THE GENERAL FILM CO. WRITE YOUR NEAREST EXCHANGE FOR THEM.

IN TUNE WITH THE WILD
A Selig Jungle-Zoo three-reel special feature, featuring KATHLYN WILLIAMS.

CHIP, OF THE FLYING "U"
A hilarious Selig three-reel comedy special, featuring KATHLYN WILLIAMS.

THE FIFTH MAN
A spectacular Selig three-reel Jungle-Zoo animal picture-play, featuring BESSIE EYTON.

WATCH FOR "THE ROSARY"
A splendid Selig dramatic special. Scenario from Rowland and Clifford's great play.

Brilliant Selig four-color posters for all Selig releases. Order some for your bill-boards and to brighten your lobby.

"THE SPOILERS"
The Selig masterpiece, which has already coined thousands of dollars for motion picture houses. This picture will make money for you.

NOTE: For state rights for "THE SPOILERS" write to our General Offices.

THE SELIG POLYSCOPE COMPANY
General Offices: 20 East Randolph St., CHICAGO

FRANK POWELL

PRODUCER OF FEATURES PATHÉ FRÈRES

Current Release—THE STAIN (6 Reels) *Coming*—THE CORSAIR (4 Reels)

CAROL HALLOWAY

LEADS LUBIN PHOTOPLAYS

MARY CLARE IN THE PATHÉ BOLIVAR SERIES UNDER DIRECTION OF PERCY WINTER
Current Release—The Rose of Evil (3 parts.) A Practical Demonstration. The Living Past.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

CAPTAIN LESLIE T. PEACOCKE.

Practise makes the plot habit, and when you learn to see plots in everyday happenings you will never be at a loss for an idea. If you will work hard to acquire the habit of observation you will unconsciously, perhaps, acquire the plot habit. There is no inspiration about it at all—it's just practise. Ideas for plots lurk everywhere for those who have eyes to see and ears to hear. We wrote a bully good comedy plot the other day, founded on a breastpin, and one well-known photoplay author avers that the best burlesque comedy he ever wrote was suggested by a battered garbage can. You must have an idea and a plot before you can write a photoplay, and you must acquire the habits of industry and of observation to gather in the plots. Ideas are transitory and evasive, and they may pop into one's head at almost any time. Many are struck with good ideas while in bed; Charles Garvice, the novelist, says most of his plots come to him while shaving; Louis Joseph Vance says he can go out and pick up enough ideas to last him ten years; Cutcliffe Hine becomes possessed while traveling, and it is said that George M. Cohan does his best original work while riding on a train. But you do not have to travel, or shave, in order to capture the elusive idea. If you practise and observe what is transpiring round about you, in the end ideas and plots will prove numerous.

* * * *

Where Feminine Powers Excel.

It is a fact that many of the most prolific and versatile writers of photoplays are of the feminine gender. The ladies, God bless 'em, seem peculiarly happy when writing for the screen. We may cause a violent argument when we assert that a majority of the best photoplays being released right now are written by women. Many seem equally at home in writing slap-stick comedy, refined comedy or melodrama, and they all seem to excel in the heart-interest stuff. Miss Anita Loos, who has written many charming photoplays for the Mutual Film Corporation, has an interesting article in the *Script* on "Woman and the Photoplay." In part she says: "The French have a word, 'intime,' which means more than its English translation, in that it is applied as a technical term to the arts. It is to the field of the 'intimate' that a woman should limit herself; to the quick flashes of human nature that her feminine perception can catch and record so freshly. In the photoplay field this field holds more promise than any other at present, and it will for a long time to come. Lurid melodrama and the padded multiple feature have been overdone. The public is tiring, too, of the filmisations of worn-out dramas that were written years ago to please our grandparents. Audiences are taking very kindly to the simple story, well told; and by 'simple' I do not mean to suggest the need of a blatant moral. And now a word as to subjects that a woman does well to leave alone. With her wonderful perception a woman has almost a total lack of any sense perspective. It is impossible for her to treat any subject impersonally, impassionately, and passion always mars perspective. To women belong all the negative attributes, and they are by no means to be despised. Intuition is negative, and it is the exclusive property of her sex. Women work with subjects she knows and she must infuse as much feminine charm into them as it is her good fortune to possess."

* * * *

What Shall It Profit?

What shall it profit a man if he sticketh to high-brow stuff and observeth his rival get there with doubled sales on low comedy and "meilerdrammer?" is the pertinent inquiry made by W. B. Wing, who continues in this vein: "While agreeing with critics who lambast me properly for 'splits' which surely approach slap-stick and for popular fast-running melodramas which sell like hot cakes but do not elevate the author or the public — what is the answer? About the only time the masterful critic deigns to speak kindly of my photoplays is upon that occasion when I promulgatae the 'highly moral,' the 'lofty sentiment,' and the like. Of course, he forgets to mention the author's name when praising, or reserves it for the roast, but he does not agree with the sentiments of the manufacturer or the exhibitor. Therefore, while commercialism is running neck and neck with art, the writer who would give it first aid notcessarily must mix 'em, quality and bifferino, in about equal parts, or he will hear no cheers from the eager exhibitor who pays his dollars for the pictures he says he needs. I do not mean that comedy necessarily shall part with the kick in the ribs and the fall into the thick, nutritious mud-puddle, but, as personal injury seems to create the wildest shrieks of laughter for film patrons, the delicately veined farce will have to putter along a fair second fun-maker, so far as the average fan is concerned, for the majority of picture houses do not flourish on the esthetic side of the 'slot.' Much the same argument might be made in favor of the right class of melodrama. I do not mean the 'blood-and-thunder.' But there is much melodrama shown on the screen each day which has interesting stories back of it. Until the market is wide open to the high-browed photoplay of all classes, the sure-fire writer must continue to mix 'em, as I have stated. But the effect upon the author's reputation is not a pleasing subject to ponder. His credits are offset by missing debits so far as criticism is concerned, and there always is a doubt whether he is capable of maintaining the batting average of the high-browed fiction writer, who is called upon to make good in quality photoplays only. Therefore, I know of one struggling author who will continue to write all kinds, from the burlesque to the tragedy of the soul, if he can continue to deceive the editor into believing the stories are worth real money. Incidentally, continue to hit the nail on the head in your department. You have not missed thus far—nary."

* * * *

Captain Peacocke's Opinion.

It is the belief of Captain Leslie T. Peacocke, who has written and sold nearly four hundred photoplays, that the craze for film adaptations will soon die out and there will be a hungry clamor for stirring stories especially written for film production. Captain Peacocke writes us the following: "I have read your articles in current issue with great interest, as always, and note your reference to my story of 'Neptune's Daughter,' in which Miss Annette Kellermann was featured. It is not in any way the same story or plot as that of 'The Mermaid,' the musical fantasia which I wrote for Miss Kellermann and which she is going to appear in late this coming season. Miss Kellermann's mother died a few weeks ago in Paris, and she is over there now. No, I wrote 'Neptune's Daughter' entirely for a screen production, avoiding carefully any scene or incident that might likely clash with 'The Mermaid.' I have written 'Neptune's Daughter' into a long book and it will soon be on the market, and it is also going to be syndicated in the newspapers in this country and in England. I must say that I hold to the opinion that stories especially written for film production will always be better than adaptations from books or plays, and very shortly the producing companies will realise this. I know, because I have had many books and plays to adapt, and I have found, with few exceptions, that if one sticks closely to the book or play, that one gets a complicated film story that does not make a good film production. A film story must be a straight plot and easy to depict, and to adapt these novels and plays for the screen one has to change them so much that I doubt if the original authors will recognise them. And then, when the producing directors have also gotten at them and have made their changes in the scenes, well, you can imagine how much of the original story remains! Then again, the majority of plots of plays and books deals with the sex problem or the eternal triangle, or are merely character studies, and if these subjects were submitted in synopsis form by free-lance or staff writers, I wouldn't mind betting a silk hat to a peanut that few of them would ever be accepted by any film producing company. Authors of books and plays ought to sell their film rights as quickly as they can, because this craze for adaptations will very soon die out and there will be a clamor for stirring stories by authors with good and original ideas for exceptional plots."

* * * *

The Market Basket.

Good one-reel slap-stick comedies are wanted immediately by Director Balshofer for the Ford Sterling features. These features employ from 75 to 100 scenes to the reel. Send photoplays direct to Mr. Balshofer, Hollywood, Cal.

B. P. Shulberg, editor *Famous Players*, 213 West Twenty-sixth Street, New York, will consider strong four-reel photoplays of modern nature and with broad domestic appeal. Highest prices paid for high-class scripts, and send no other kind.

American Film Mfg. Co., Santa Barbara, Cal., is interested in drama, comedy and history suitable for reels running 500 to 8,000 feet. Best prices paid for available stuff.

* * * *

Personal Mention.

Walter MacNamara, author of "Traffic in Souls," is home from Europe, and glad of it.

Edwin Ray Coffin, writer of photoplay comedies, has moved from a New Mexican ranch to broad acres in Idaho.

Friends of genial John F. Pribyl, head of the Selig Script Department, will be pleased to know that he is recovering from a severe illness.

Miss Maibelle H. Justice is comfy domiciled at her bungalow, "Bonny Cot," Kingston, N. Y., and is doing some special assignment work.

Mrs. F. Marion Brandon, well-known authoress and editress, has been seriously ill, but is recovering her health.

* * * *

A Fraternal Feeling.

There seems to be a kind of fraternal feeling, a helpful spirit, an *esprit de corps* among the practitioners of the photoplay writing art which encourages its acolytes to lean a little on its advanced professors' shoulders, writes George E. Jepson, the Massachusetts photoplay author. And this spirit of fraternalism is one to be fostered, and when the beginners do not lean too much on the shoulders of the advanced they should be encouraged. The art of writing photoplays is comparatively a new one: we all have much to learn and to unlearn: and it behooves us all to stand shoulder to shoulder for the advancement and the guardianship of the profession. This paragraph is a plea for fraternalism. Perhaps we do not all think alike on some questions that vitally concern the industry, but we all can and should agree to promote the dignity and the worth of the profession of photoplay authorship in every way possible. The various associations of photoplay authors are accomplishing good, and we propose to help them all to grow and to flourish like unto a green bay tree. The Winter of our discontent should be over by this time, and the glorious Summer of hard work, kindly feeling and helpful spirit should actuate all of us. A. W. Thomas, in the *Photoplay Magazine*, says: "There is probably less egotism among photoplaywrights than in any other field of literary endeavor. This is demonstrated by the exchange of suggestions and of experiences, and all get much benefit therefrom." The successful writer should be a kindly man or woman, and he should want to help others along the way that he has gone before.

Progress of Copyright.

We notice that many of the leading photoplay authors, and particularly the members of the Photoplay Authors' League, have not permitted the copyright question to sink into oblivion. When THE DRAMATIC MIRROR interested Representative Frank B. Willis in the authors' behalf, it was stated that those who had been demanding copyright protection were the ones who should push the bill which was recently introduced. Since that time sentiment has been created and many legislators have been urged to support the Willis copyright amendment. The labor should be continued. Many influences are at work to defeat the measure or to bury it in committee. Only constant hammering away at your Congressional representatives will result in giving the measure fair consideration. Mr. Willis was nominated by the Republicans for Governor of Ohio on Aug. 11. He proposes to try and get the copyright bill out of committee early in the Fall. The Authors' League of America favors photoplay copyright. The official organ, the *Bulletin*, says: "Congressman Frank B. Willis, of Ohio, has recently introduced a bill to amend the copyright law in regard to the registration of unpublished motion picture plays. Under the present law, published dramatic compositions may be copyrighted, but the Copyright Office will not register scenarios for photoplays. It is, of course, quite as important to secure protection on the latter as upon the unpublished drama. The Photoplay Authors' League is making strenuous efforts to secure the passage of this bill, and we think it would also be to the benefit of the Authors' League of America to do whatever is in their power to further the acceptance of this bill by Congress."

* * * *

The Scene-Plot.

The use of the scene-plot is not absolutely essential to the sale of a photoplay, but it gives a complete touch to the script and without it the manuscript cannot be called perfect in every sense of the word. Many of our correspondents have asked us recently to explain the scene-plot, for they seem confused as to its uses. A scene-plot is the list of scenes that appear in a photoplay, with exterior and interior scenes classified, and is for the convenience of the director. If he produces the story as written he will check off each scene in the scene-plot as filmed, and also know just what scenes follow. There are several forms in which the scene-plot can be written. One incorrect form particularly favored by many authors is like this:

Exteriors: 1—6—7—9—11—12.
Interiors: 2—5—8—10—13—14, etc.

In the above method it will be noted that scenes are not named, only the number of interiors and exteriors in the story being designated. Here is the correct form:

SCENE PLOT.

Interior—
Ballroom: 1—6—7—8.
Kitchen: 2—5.
Cellar: 3—9—13—11—16.
Exterior—
Drive: 12.
Lawn: 15—14, etc.

Then if you wish to show the nook where the cider jug stands in the cellar you would designate that as a separate scene in your scene-plot. Like the cast of characters, the scene-plot should be written after the action-plot is completed. It can be prepared by going over the action-plot carefully and noting the various settings and the numbers of the scenes played in each. A better way is to keep a sheet of paper, the one you use in noting the cast of characters will do, and noting down the scenes and settings on this paper as you come to them. Do not try to write a property-plot. The property-plot lists all the "props," or articles, used by scenes in the play. Tables, chairs, etc., as they are to appear in the action are carefully listed and produced as needed by the property man. The scene-plot is not necessary to complete the sale of your story, but properly prepared and presented it shows attention to detail and a willingness to aid the producer as much as possible. In other words, the scene-plot creates a favorable impression.

VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"PRIVATE DENNIS HOGAN"—Military Drama Monday, Aug. 17
His whole nature is fired with patriotism for his adopted country. With his last breath, he stands between his comrades and death. He dies an honor to his race. DARWIN KARR and CHARLES WELLESLEY are the leads.

"AN INNOCENT DELILAH"—Two-Part Drama Tuesday, Aug. 18
She rides in the face of death and rescues the man who is accused. She establishes his and her own innocence. Their joy is mutual. JANE NOVAK, GEORGE STANLEY, GEORGE HOLT and ROBERT GREY are the cast.

"TAKEN BY STORM"—Comedy-Drama Wednesday, Aug. 19
The girl is used to having her own way. Her lover proves a tartar and her master. She contritely begs his protection and forgiveness. CLARA KIMBALL YOUNG is the principal.

"THE WOES OF A WAITRESS"—Drama Thursday, Aug. 20
She places her confidence in a well dressed sharper, regardless of her boss's advice. She learns a lesson and humbly admits her foolishness. MAURICE COSTELLO is the lead.

"THE HONEYMOONERS"—Comedy Friday, Aug. 21
A "Silent Comedy" by J. Stuart Blackton, exactly as enacted 220 times on the stage of the Vitagraph Theatre, Broadway, New York City, by JOHN BUNNY, MARY CHARLESON and JAMES MORRISON.

"LILY OF THE VALLEY"—Two-Part Drama Saturday, Aug. 22
The man who loves her gives his all to replace the money they had lost. When she learns of his unselfishness, she gladly accepts him. LILLIAN WALKER and EARLE WILLIAMS are the principals.

SIX A WEEK

"WARD'S CLAIM"—Drama	Monday, Aug. 24
"HENRY STANLEY, THE LION KILLER"—Two-Part Drama	Tuesday, Aug. 25
"JOSIE'S DECLARATION OF INDEPENDENCE"—Comedy	Wednesday, Aug. 26
"THE MYSTERIOUS LODGER"—Drama	Thursday, Aug. 27
"SUCH A HUNTER"—Comedy	Friday, Aug. 28
"A CONEY ISLAND NIGHTMARE"—Two-Part Comedy	Saturday, Aug. 29

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

The Vitagraph Co. of America E. 15th St. & Locust Ave. BROOKLYN, N. Y.

BROADWAY STAR FEATURES

PRODUCED BY THE VITAGRAPH COMPANY OF AMERICA

Released

3-Part Drama	A Million Bid
3-Part Comedy	Goodness Gracious
4-Part Drama	Mr. Barnes of N. Y.
3-Part Comedy	Love, Lash AND Gasolene
4-Part Drama	Captain Alvarez
3-Part Drama	Shadows of the Past
3-Part Comedy	Bingles' Melodrama
3-Part Drama	My Official Wife
3-Part Comedy	Uncle Bill

Coming

Sidney Drew, Edith Storey and Star Cast in
A Florida Enchantment 5 PARTS
By ARCHIBALD CLAVERING GUNTER
A Quaintly Clever Fantasy

Anita Stewart, Julia Swayne Gordon and Powerful Cast in
The Painted World 5 PARTS
By JACQUES FUTRELLE
Most Wonderful Film Drama

AS PRESENTED AT THE
VITAGRAPH THEATRE
NEW YORK CITY

FOR TERMS AND PARTICULARS APPLY
GENERAL FILM CO.'S SPECIAL SERVICE
By arrangement with Broadway Star Features Co., (Inc.)

STATE RIGHTS still available for **"THE CHRISTIAN"** Apply VITAGRAPH-LUBLIN FEATURE FILM CO. 116 Nassau St., N. Y.

Out in Honolulu.

'Way out in Honolulu there lives a chap. He took a course of training in a photoplay correspondence school and never was complaining! He paid upon the installment plan and very high his bills they ran! 'Way out in Honolulu this chap worked very hard; he tried his best to learn, and he followed out the lessons from his instructor stern. He has to pay with every paper, which was, of course, the proper caper. 'Way out in Honolulu, this fellow's coin ran low, and he could not meet his payments for he did not have the dough. And then the paid instructor got a lightning conductor! He told the Honolulu chap that he must come along with all the coin that he could find or things would go dead wrong. He wrote upon notepaper blue: "I've something to astonish you." Now the chap in Honolulu had paid in a lot of money and he wrote a plea to Arthur Leeds, who failed to think it funny, and Arthur sent the plea to us. We've put it into verses, and we hope all other writers will keep padlocks on their purses!

* * * *

A Dark Secret Divulged.

A couple of years ago A. Van Buren Powell was working in his father's automobile garage and, in his spare hours, was trying his best to write marketable photoplays. To-day A. Van Buren is script editor of the Colonial Motion Picture Company. He arose by his own efforts and he founded the "Optimistic Club," which for a time was conducted by the editor of this department. Here is Powell's secret of success told in his own words:

"I started to write scripts about four years ago because my stomach was large and my income was nil. I had one qualification, which, thank goodness, I have retained and developed—a firm belief in the honesty and general goodness of mankind. After having had about twenty of my first photoplays returned, I sold one to Vitagraph. This was just after you had jacked up my flattening courage with optimistic encouragement. Then, probably seeing that it was the only way to get rid of me, such gentlemen as Phil Lang and 'Pop' Hoadley and others began to tell me what was the matter with my poor stuff. Did I get mad? No, Optimism triumphed. I grabbed more paper and whacked away at the old typewriter until I began to sell a little more of my stuff. I kept on being Optimistic, continued to pound—on successively better machines as the checks grew less tenuous in texture—until finally someone put me into a staff position."

Optimism pays; why not try it?

* * * *

Professional Cards.

THE DRAMATIC MIRROR will publish your professional cards at very reasonable rates, which will be furnished upon application. Many photo-playwrights derive benefit in more ways than one from professional cards published in THE MIRROR. Cards of members of the Photoplay Authors' League recently appeared and all were well satisfied with results.

AMONG THE PLAYERS

EDWARD LE SAINT is working on an exciting detective series at the Selig Los Angeles studio, and has just completed "C-D," one of the series that is said to offer a slightly different detective story.

CHARLES CLARY, the villain of the "Adventures of Kathlyn" series, was so wrought up over having to wear the choking Hindu's costume for six months that he has been a Corsican ever since, thirsting for revenge. He has now determined on what form it will take. He has purchased a typewriter and threatens to write photoplays.

JAMES HARRIS, impersonator of animals, is at present appearing as the dog "Tige" in the "Buster Brown" comedies of the Edison Company. Mr. Harris scored in "Alice in Wonderland" on the legitimate stage as the "Kicking Broncho," and for five years was in vaudeville in his sketch, "The Laughing Horse." He was the "Cow-Zebra" in the Drury Lane production of "Hop o' My Thumb," and played the part of the runaway horse at the New York Winter Garden in "From Broadway to Paris."

LUBIN

SIX MASTERPIECES
(Booked through the General Film Co., Special Service)
NOW SHOWING WITH WONDERFUL SUCCESS!

6 Reels **"THE WOLF"** By EUGENE WALTER
"As beautiful a picture as was ever made."
Produced by Barry O'Neil, with the Lubin All Star Cast

5 Reels **"THE ERRING"** By GEORGE TERWILLIGER
A story with an exceptionally strong moral. Produced by John Ince, with a star cast.

NOW READY AND TO BE RELEASED SOON

5 Reels **"THE FORTUNE HUNTER"** By WINCHELL SMITH
WILLIAM ELLIOTT, late star of "Madame X," in the leading role

5 Reels **"THE HOUSE NEXT DOOR"** By J. HARTLEY MANNERS
Another wonderful production, with the Lubin All Star Cast

5 Reels **"EAGLE'S NEST"** By EDWIN ARDEN
EDWIN ARDEN in the leading role. Produced by ROMAINE FIELDING in Colorado

5 Reels **"THE RING TAILED RHINOCEROS"** By [illegible]
A distinctly unique comedy drama, written especially for RAYMOND HITCHCOCK. "The Funniest Man on the Stage"
Costumes and scenery are exceptionally beautiful. Produced by Gerry Fewellings

FIVE REGULAR RELEASES EACH WEEK

"THE DREAMER"—Two Reel Drama	Wednesday, August 19
"HIS BROTHER'S BLOOD"—Two Reel Drama	Thursday, August 20
"THE LOVE OF OKO SAN"—Drama	Friday, August 21
"SOMETIMES IT WORKS" / "MAKING AUNTIE WELCOME"—Split Reel Comedy	Saturday, August 22
"THE WIDOW AND THE TWINS" / "THE LUCKY RUBE"—Split Reel Comedy	Tuesday, August 25

SPECIAL ONE, THREE AND SIX SHEET POSTERS

LUBIN MANUFACTURING COMPANY
Philadelphia, Pa.
Chicago Office . . 104 West Lake Street

NOT SCARED BY WAR

Chicago Film Men Think Supply of Chemicals Sufficient—May Use Substitutes

CHICAGO (*Special*).—Local film men refuse to become pessimistic over the prospect of a film famine, owing to the cutting off of the supply of German-made chemicals because of the war. Some express themselves as being able to withstand a six months' siege, while others believe there is no need of being stocked up, as we will be able to find efficient substitutes for the chemicals in America.

R. R. Nehls, of the American Company, is among those who are confident that there need be no worry over the effects of the war, as far as they pertain to the supply of film.

"Most of the picture companies," he states, "make a practise of stocking up heavily with chemicals to meet just such a condition as this. There are, in all probability, enough chemicals in each company's dark room to last at least six months."

At the office of the Selig Polyscope Company it was stated that while there may be a little inconvenience, owing to the abutting off of the foreign supply, there is little doubt but that all of the necessary chemicals used in the making of pictures will be later secured from American sources. This opinion is also held by C. H. K. Plough, of the Universal Film Manufacturing Company.

BOOST FOR ECLECTIC

War Drama Chosen to Open Hammerstein's New Lexington Avenue Opera House

The Hammerstein Opera House, at Lexington Avenue and Fiftieth Street, New York City, built to house grand opera, will be opened to the public with an Eclectic feature. "The Last Volunteer," a war drama of especial timeliness, is the picture selected for the initial performance.

The new theater has seating capacity for 3,500, and was built with the most luxurious appointments, in the expectation of again placing Oscar Hammerstein on the grand-opera map. A court decision secured by the Metropolitan Company enjoins Mr. Hammerstein from using it for the original purpose, and it has now been fitted up as a photoplay theater de luxe. Except in unusual cases demanding longer runs, the pictures will run for a week.

BURNS FILM CAUSES EDITORIAL

The Dramascope production featuring William J. Burns has achieved an unusual feat in drawing an editorial of praise from the New York *World*. On the morning following the first showing of the picture, the *World* editorial writer commented extendedly on the picture, which he thought showed the motion picture "at its highest popular attractiveness."

NEW PUBLICITY WRINKLE

Novel Scheme Adopted at Illinois Theater, Chicago, to Boost "Cabiria"

Much interest has been aroused in Chicago by the novel scheme of publicity adopted by the management of the Illinois Theater, where "Cabiria" is now being shown. The accompanying illustration shows the large panel that is found in a prominent position before the theater. It is in a frame 42 x 84 inches, and the figures show the exact number of admissions to the theater since the start of the run. At the close of each performance the figures are changed to include the attendance at that day's exhibition.

FEATURE FILMS

"THE PRIMITIVE INSTINCT"

Kalem Drama in Two Parts, Featuring Marin Sais. Produced by George H. Melford. Released Aug. 24.

Dr. Robert Walker ..... Jack Dillon
Elena ..... Marin Sais
Malvina ..... Elina Pomi
Jack Tremond ..... Douglas Gerrard
A Primitive Man ..... Paul C. Hurst
His Mate ..... Cleo Ridgeley

The author of this story has discovered a fresh and most effective method of treating the neglected wife plot. Fundamentally it is the old domestic trouble, of a woman who resents the coldness of a husband centered in his work, and therefore turns to the ever-present lover; but an audience will find a picture that is skillfully guided along unexpected lines. By the narrowest of margins "The Primitive Instinct" avoids being a tragedy and ends, instead, as a sound illustration of the binding power of a natural devotion—the devotion of parents to their child.

After a few introductory scenes we see Elena growing restless in a home that affords ample comfort, but no emotion in the companionship of her husband, Dr. Walker, who is engrossed in experimental work. An artist suitor of the early days remains ready to take her from a life that seems intolerable, and one evening, in a fit of depression, Elena goes to his rooms, having left the usual note of explanation. Jack, the artist, is out and, seated before a painting of a man of the stone age, Elena prepares to await his return. She falls asleep and the painting dissolves (a fine bit of photography) into a similar scene, save that the man has come to life.

Her own story, reduced to the simpler terms of a primitive people is acted out in her dream, and in this story the woman who contemplated deserting her mate is brought back because of the man's heroism in saving their child from a lion. Elena awakes with a start and rushes home, conscience stricken, to find that her husband has rescued their little girl from flames started by an overturned lamp. Fortunately the note addressed to her husband was consumed in the fire.

The settings for this film, modern as well as primitive, are excellent, and the acting of Marin Sais, Jack Dillon, Paul C. Hurst, and Cleo Ridgeley is thoroughly convincing. D.

"THE CAVE OF DEATH"

Kalem Drama in Two Parts, Featuring Mona Darkfeather. Produced by Frank Montgomery. Released Aug. 26.

Brown ..... Rex Downe
Downing ..... James Davis
Sina ..... Eva Smith
Deering ..... Charles Bartlett
Unca ..... Mona Darkfeather
Choco ..... Chief Fillilipot

Kalem Western dramas in which Mona Darkfeather appears never lack the appeal of ideal locations, or the interest aroused by genuine types of white men and Indians, and seldom are they deficient in melodramatic situations. Director Frank Montgomery's production of "The Cave of Death," for example, has everything that one need expect in a Western picture, and has it in liberal variety. The story brings many tense moments, and it is very well acted by a cast thoroughly schooled in the ways of the West.

Jealousy is at the bottom of the tragedy. When Unca falls in love with Deering, a prospector, her Indian admirer Choco is beside himself with rage. And in turn, Unca is furiously jealous when Deering takes an interest in a girl who, accompanied by two traders, narrowly escapes death in the desert from thirst. The dishonest dealing of the traders with the Indians aggravates an already complex situation. The traders are killed, and Unca saves Deering from the wrath of Choco, but in so doing sacrifices her own life. She dies watching what is to her an unpleasant love scene between Deering and Edna. The Cave of Death, in which the prospector is secreted by Unca, is the scene of much brutal conflict. D.

"WITH SERB AND AUSTRIAN"

Four-Part War Drama Produced by the Austro-Servian Features Company.

"With Serb and Austrian" was the first war drama placed upon the market. It tells an interesting story woven about the love ventures of the Austrian Crown Prince and the daughter of the King of Servia. Intermixed with the more personal story are a number of scenes of battles that look strenuous enough to be the real thing.

The Crown Prince, according to the story of "With Serb and Austrian," is sent to Servia on a special mission to secure important papers from the Servian War Office. He gets the papers after frequent encounters with spies and other dangers, but has meanwhile fallen in love with the Princess, whom he met when he stopped her runaway horse, saving her life. The Servian Government knows that the taking of the papers back to Austria will mean defeat in the war, so, as a last resort, the Princess is sent to beg the Austrian noble to destroy the papers as the price of her love. He does so, and an embrace ends the picture. Ralph Stuart and Clara Joel are the capable leads.

NEW PHOTOPLAY THEATER

The Royal Theater, Rockford, Ill., is nearing completion, and it is announced will be ready for opening about Sept. 15. Charles Noyen, the owner, estimates the cost of the new picture house at about $11,000.

J. SEARLE DAWLEY
Motion Picture Producer
R. 1009, Candler Building, New York.

FINGER OF FATE
HENRY J. VERNOT
Author and Producer
PATHÉ FRÈRES
DETECTIVE CRAIG'S COUP

GEO. A. LESSEY
Directing KING BAGGOT
UNIVERSAL FILMS IMP BRAND

FERD. TIDMARSH
Leading Heavy Man *Lubin Players*
"McDonald the Wolf" in The Wolf "Lord Cecil Treavor" in The House Next Door.
Direction, Barry O'Neil

Address 130 W. 46th St., New York
CLIFFORD BRUCE
FEATURE LEADS
Current Releases: "WHEN ROME RULED" "MAD AUTO RACER" *ECLECTIC*
"PERILS OF PAULINE"—12th Episode

GEO. S. BLISS
CHARACTERS
LUBIN'S PLAYERS

CHARLES M. SEAY
EDISON DIRECTOR *Current Releases*
Faint Heart Ne'er Won Fair Lady—August 5; A Change of Business—August 8; The Adventure of a Pickpocket—Aug. 17.

THE AMERICAN MOTION PICTURE DIRECTORY COMPANY

Desires to Announce That It

HAS OPENED A NEW YORK OFFICE

at Suite 812, Fitzgerald Building—1482 Broadway —where all Eastern business relating to the publication of

THE AMERICAN MOTION PICTURE CYCLOPEDIC DIRECTORY WILL BE TRANSACTED

LICENSED FILM RELEASES

Monday, Aug. 24.

(Rio.) The Man from the Past. Dr.
(Edison) Nearly a Widow. Com.
(Sax.) Bayside Springs a Surprise. Com.
(Kalem) The Primitive Instinct. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 88, 1914.
(Pathe) Edible Fishes of the English Channel.
(Pathe) Picturesque Normandy, France. Tr.
(Selig) The White Mouse. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 31.
(Vita.) Ward's Claim. Western Dr.

Tuesday, Aug. 25.

(Edison) The Mystery of the Octagonal Room. Tenth of "The Chronicles of Clock" Series. Dr.
(Sax.) Two Men Who Waited. Dr.
(Kalem) The Counterfeiter's Plot. Dr.
(Lubin) The Widow and the Twins. Com.
(Lubin) The Lucky Rube. Com.
(Melies) Circumstantial Evidence. Com.
(Pathe) Rapids and Falls at Trondjen. Tr.
(Pathe) Picturesque France, Lower Brittany. Tr.
(Pathe) From Havre to Rue by Hydro-Aeroplane. Tr.
(Selig) The Sealed Oasis. Dr.
(Vita.) Rainy the Lion Killer. Two parts. Com.

Wednesday, Aug. 26.

(Edison) The South African Mines. Ind.
(Edison) Buster and His Goat. Com.
(Sax.) Fable of "The Difference Between Learning and Learning How." Com.
(Kalem) The Cave of Death. Two parts. Dr.
(Lubin) The Attorney's Decision. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 84, 1914.
(Selig) The Decision of Jim O'Farrel. Dr.
(Vita.) Josie's Declaration of Independence. Com.

Thursday, Aug. 27.

(Rio.) The Terrible Lesson. Dr.
(Sax.) Slippery Slim and the Fortune Teller. Com.
(Lubin) The Aggressor. Two parts. Dr.
(Melies) The Elopement of Elias. Com.
(Selig) Hearst-Selig News Pictorial, No. 31.
(Vita.) The Mysterious Lodger. Dr.

Friday, Aug. 28.

(Edison) The Birth of the Star Spangled Banner. Two parts. Historical Dr.
(Sax.) Seven Sealed Orders. Two parts. Dr.
(Kalem) When Men Wear Skirts. Com.
(Lubin) The Better Man. Dr.
(Selig) A Low Financier. Com.
(Selig) Breaking Into Jail. Com.
(Vita.) Such a Hunter. Com.

Saturday, Aug. 29.

(Rio.) Spending It Quick. Com.
(Rio.) Baseball, a Grand Old Game. Com.
(Cines) To Forgive Divine. Two parts. Dr.
(Edison) Treasure Trove. Dr.
(Sax.) Broncho Billy's Indian Romance. Western Dr.
(Kalem) The Car of Death. Dr.
(Lubin) The Kids' Nap. Com.
(Melies) The Man Who Smiled. Two parts. Com.
(Selig) The Harbor of Love. Dr.
(Vita.) Josie's Coney Island Nightmare. Two parts. Com.

UNIVERSAL FILM RELEASES

Monday, Aug. 24.

(Imp) Jim Webb, Senator. Three parts. Dr.
(Sterling) A Rural Affair. Juvenile. Com.
(Victor) There is a Destiny. Dr.

Tuesday, Aug. 25.

(Crystal) Barreled. Com.
(Crystal) Baseball Bee. Com.
(Gold Seal) The Trey o' Hearts. Series No. 4. Dead Reckoning. Two parts. Dr.
(Universal Ike) Universal Ike at the Dance of Little L. O. Com.

Wednesday, Aug. 26.

(Animated Weekly) No. 128.
(Bluebird) The Character Woman. Two parts. Dr.
(Joker) The Little Automobile. Com.
(Nestor) A Miner's Romance. Western Dr.

Thursday, Aug. 27.

(Imp) Universal Boy in the Chinese Mystery. Juvenile. Dr.
(Rex) For the Secret Service. Two parts. Dr.
(Sterling) Snooker's Disguise. Com.

Friday, Aug. 28.

(Nestor) For Love or Money. Com.
(Powers) This is the Life. Com.
(Victor) Counterfeiters. Two parts. Dr.

Saturday, Aug. 29.

("101" Bison) Law of the Lumberjack. Two parts. Dr.
(Joker) Well! Well! Com.

MUTUAL FILM RELEASES

Monday, Aug. 24.

(Amer.) This Is th' Life. Two parts. Com.
(Keystone) (Title not yet announced.)
(Rell.) Our Mutual Girl, No. 82.

Tuesday, Aug. 25.

(Beauty) Susie's New Shoes. Com.-Dr.
(Gaumont) (Title not yet announced.)
(Maj.) Granny. Dr.
(Than.) Conscience. Two parts. Dr.

Wednesday, Aug. 26.

(Amer.) Lodging for the Night. Dr.
(Broncho) The Sheriff's Sister. Two parts. Dr.
(Rell.) The Stolen Ore. Dr.

Thursday, Aug. 27.

(Domino) The Village 'Neath the Sea. Two parts. Dr.
(Gaumont) (Title not yet announced.)
(Keystone) (Title not yet announced.)
(Mutual Weekly) No. 87.

Friday, Aug. 28.

(Amer.) The Song of the Sea Shell. Dr.
(Kay-Bee) The Old Love's Best. Two parts. Dr.
(Princess) The Keeper of the Light. Dr.

Saturday, Aug. 29.

(Keystone) (Title not yet announced.)
(Rell.) Through the Dark. Two parts. Dr.
(Royal) A Run for His Money. Com.

AMONG THE PLAYERS

Mai Wells has been engaged for the principal character part with the Oz Film Company in the fairy story, "The Magic Cloak."

DIRECT FROM EUROPEAN BATTLEFIELDS

Genuine — Exclusive — Authentic

War Scenes

Set No. 1—EUROPE'S CENTRES OF ACTIVITY 15 colored slides, $5.00
Set No. 2—WITH THE SERVIAN ARMY 12 colored slides, $5.00
Set No. 3—EUROPEAN WAR MOVEMENTS 25 colored slides, $10.00
Set No. 4—ASSASSINATION OF FRANZ FERDINAND. 20 colored slides, $8.00
Set No. 5—WITH THE GERMAN FORCES IN BELGIUM. 15 colored slides, $5.00
Posters and advance slides FREE
Don't be misled, get the genuine copyrighted war pictures only from

Novelty War News Pictorial
67 West 23rd St., New York

ELAINE STERNE
Photoplaywright
Current Releases:
THE CIRCUS AND THE BOY
A TRAIN OF INCIDENTS
THE LITTLE CAPTAIN

CLEO RIDGELY
Kalem Co. Glendale, Cal.
DIRECTION GEO. H. MELFORD

ALAN HALE
LEADS
BIOGRAPH

JOSEPH W. SMILEY'S LUBIN CO.
LUBIN STUDIO LUBINVILLE

Joseph W. Smiley
PRODUCER—LEADS

Justina Huff
LEADS

William W. Cobill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

James J. Cassady
CHARACTERS

COMING RELEASES:
The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PYTHONESS—Multiple Reel

ESSANAY
"SIX-A-WEEK"
BOOK THEM

JOHN J. DELSON
JUVENILE LEAD
Lubin Stock Co. Phila., Pa.

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

REVIEWS OF LICENSED FILMS

The Jungle Samaritan (Selig, Aug. 11).—A Jungle Samaritan is somewhat of a domestic drama, a bit of a jungle picture, and finished off with a dash of crooked finance. W. E. Wing has combined the three in a picture that is interesting enough sense by sense, but that has little of suspense or claim upon the memory. In the Prentice home, neither Mrs. Prentice nor her eldest daughter, Elouise, have much use for her stepson, Donald. Helen, the younger daughter, is apparently more tender hearted, but nevertheless Donald joins an expedition to the jungle. He is lost in the jungle, and later makes friends with a leopard, the companionship of the two furnishing the most interesting scenes of the picture. Donald saves the life of Richards, and when he starts for home takes with him the photograph of the man who ruined Richards' life, promising that should he ever meet this man he will send the address to Richards. His search is not long, for when he arrives home he finds that the man, Hayes, has just cleaned out his stepmother's fortune by means of fake stocks. Donald gets the money back, but Mrs. Prentice and Elouise immediately lose their interest in him again. Donald is about to go off alone again, when Helen's plea discloses her love and they leave together. The picture is marred somewhat by doubt as to the identity of Helen. Direction and photography are satisfactory. No great histrionic demands are made upon the players, though Miss Gleason as Helen is an appealing picture worthy of mention. W.

Stopping the Limited (Essanay, Aug. 11).—Hapley Holmes, Bryant Washburn, and Ruth Stonehouse are the principals in this picture based upon a *Munsey* story. Hapley Holmes is seen as a grouchy individual, whose main trouble in life is the fact that the express train will not stop at the station from which he commutes. Bryant Washburn is in love with Holmes's daughter, Ruth Stonehouse. The humor of the single reel picture is elicited from Holmes's caustic correspondence with the railroad superintendent in an effort to have the express make his station a regular stop instead of merely stopping for water, and Washburn's trying adventures with a one-lung automobile, which reach a climax when he attempts an elopement. Too much of the story, for the sake of the picture, is told by means of subtitles and dashes of telegrams. The direction shows signs of haste, photography satisfactory, and acting, especially that of Bryant Washburn, good. W.

He Wanted Work (Lubin, Aug. 11).—While the plot complications of this split-reel picture are few, and the methods of achieving laughs far from new or unexpected, He Wanted Work may be said to be classed among the welcome comedies. John Jackson, colored, is warned by his wife that unless he finds work that day she'll cut his heart out." John tries hoots with many rebuffs, but finally finds work through making up as a white man with the assistance of materials found in an actor's suitcase. His downfall comes when the fellow-workmen in his new job initiate him by means of a hose. Beginning the reel with The Cook Next Door. Direction, acting and photography are satisfactory. W.

The Cook Next Door (Lubin, Aug. 11).—Ending the reel with He Wanted Work, this comedy makes a very good start, and gives promise of having a plot concealed about its person, but our hopes are in vain, for it ends nowhere. Miss Ghesly gives us a sense of her usual clever work in the role of Nora, the cook who suddenly inherits wealth and a home in a select society district. The neighbors are somewhat shocked, as Nora, with true Celtic humor, declines to give them what they expect, and, while she is naturally as redneck as they, she gives them a burlesque stage characterization of a cook. Secretly delighted, they decide to complete her discomfiture by inviting her to the most select affair of the season, but she changes her tactics, and by her attractiveness wins the attentions of the most desired man at the party. She turns him down, and we, apparently, start off on another tack when the film abruptly ends. Director, players, and photographic work satisfy. E. W. Sargent is author of the script. W.

His Kid Sister (Vitagraph, July 27).—Some unusual scenes, stereoscopic in character, are afforded in this drama of the West. Otherwise, the play resembles a good many "Westerns," but lacks the usual completeness of plot. Margaret Gibson is the girl, Karl Kemper, the rancher, her brother who gambles, Alfred D. Yarbrough, her lover, and his foreman, George Stanley, the sheriff, and George Kunkel, the gambler, whom the ranch owner kills in a quarrel. Thereupon the ranch owner is obliged to ride for his life to the boundary, and the girl, by riding another way, draws the pursuit after her. The last scene shows the trio reunited in another county. The script is by Daisy Mayer Slocum. Ulysses Davis directing. D.

The Family Record (Selig, Aug. 12).—An unconvincing story of an old man, who finds a time-worn family Bible at a second-hand book store, and by means of the record on the fly-leaf is able to trace his wife from whom he was separated in early manhood. As he tells the story of his life to the book dealer, the various incidents are shown on the screen—how he was shipwrecked and forced to spend thirty years on a desert island; how he lived during those years, and finally was rescued. Switching forward to the present, the grizzled veteran is permitted to find his wife at a charitable institution. The valuable pearls he gathered on the island are enough to keep them in luxury for the remainder of their days. Photography is clear, and the acting is superior to the scenario. D.

The Fable of the Maneuvers of Joel and Father's Second Time on Earth (Essanay, Aug. 12).—In this George Ade fable, Joel arranges matters so that his father will have nothing to worry about. He shoulders heavy financial burdens by having all of the old man's property placed in his name, and then, lest the aged gentleman be disturbed by the noise of children in the house, Joel suggests that he move to a home for the destitute. But father comes back; he comes back to point the moral: "Bring up your father so that he will not be ungrateful." Thomas Commerford, Lillian Drew, Wallace Beery, and Eddie Barway are in the cast. The story is amusing and clearly presented, but at one place the director evidently counted on audiences with abnormal eyesight. A note is photographed as it is being typed, and the comparatively small lettering is the only clue to the nature of the message. A foreground showing the completed note is needed here. D.

Military Trained Dogs, Belgium (Pathe, Aug. 11).—Needless to remark, this subject is timely, almost to the minute. No doubt some of the soldiers and dogs shown in the picture took part in the heroic defense of Liege. An interesting film at any time. Military Trained Dogs becomes doubly so just now. On the reel with Dakar, the Principal Port of French West Africa. D.

Dakar, the Principal Port of French West Africa (Pathe, Aug. 17).—A perfectly photographed travel subject, covering a reel with Military Trained Dogs. The scenes include the environs of Dakar, as well as the town proper, and give a fair idea of the habits of the natives. D.

Cairo—the Capital of Egypt (Pathe, Aug. 18).—Cairo, ancient and modern, with its tombs and prettily laid out parks, is treated with fine effect in this brief picture on the reel with Uriage and Vicinity. D.

Uriage and Vicinity (Pathe, Aug. 18).—A hand-colored film of rarely beautiful country in Eastern France. There is great variety in the scenes, to which a party of tourists lend a touch of human interest. In combination with "Cairo" this picture makes an exceptionally attractive reel. D.

Pathe's Weekly (Aug. 5).—German dirigibles are contrasted with French aeroplanes in the first of the war scenes in this issue, which also introduces some impressive pictures of the highly trained French troops. Motor boat races on Lake George and the field day of the New York Police Traffic Squad are among the American happenings pictured. D.

Hearst-Selig News Pictorial, No. 47 (Aug. 10).—Power boats breaking records on Lake George; ships passing through Cape Cod Canal for the first time; swimming races at Indianapolis; officers of the Servian army; the country in the neighborhood of Belgrade, and other pictures pertaining to the European War are included in this release, clearly photographed and interesting in subject matter. D.

Officer Kate (Vitagraph, July 29).—A new motive is introduced in this one-reel comedy by William Addison Lathrop, the same being none other than jealousy, which tends to make the woman come back to her husband and home. Ned Finley is the director, and plays a part with Kate Price, Dan Crimmins, and Rose Gore. The conception of this script is better than its execution. The women persuade the mayor to appoint the woman to a regular position on the force, and a little space is devoted to her bringing in the drunks, etc. Lastly her husband at home engages an attractive maid to take care of the children and the house, and this brings the home-coming officer to her senses. The offering fails to excite any great degree of mirth. F.

Treasure Trove (Edison, Aug. 29).—This is what one might term a piratical idyl. As a script it is indifferent, but the clever work of Edward Boulden, Harry Beaumont, Viola Dana, and Charles Sutton in the order named did much to redeem the film from its mediocrity. Others in the cast, which Ashley Miller staged, are Marie La Manna, Richard Neill, and William West. The scenario is by Leroy M. Hewer. The two boys are warned off by the irate father of the very attractive girls they meet on their seashore vacation, and the next morning they find the chest containing a chart describing the location of the treasure. It may be well to state that a buccaneering individual hid the chest before the sudden storm upset his craft—not shown—and washed the chest ashore. The boys show the diagram to a Spanish gentleman, who pretends not to be able to read it, but having taken a hasty glance thereat gathers his villainous crew and motor-boats for the treasure spot. The boys meanwhile get the girls, one of whom can read Spanish, to go in the motor-boat—speed, one—and they garner the gold. The Spanish crew arrive and shoot one of the boys. Then a motor-boat race ensues, and the Spaniards are getting the best of the matter when the girls' father arrives—he was duck hunting—and puts said rovers to flight. The final scene, after the chief villain dove into the ocean to disappear, was of the father blessing the boys and their fellow-chum. D.

The New York Police Department Carnival (Edison, Sept. 1).—The recent carnival near Coney Island given by the New York police for the benefit of the widows of the dead policemen, is the subject of this one-reel scenic film, and succeeds admirably in holding the interest. It is different, and then some of the "stunts" were exceptional. All the high officials are shown, and some of the famous athletes who have joined the "force." Then the "finest" ten thousand strong are seen in various maneuvers, the recruits are practiced before the camera, races and dangerous rescues are displayed with excellent photography, the whole forming an entire vindication of the doubt that must have existed in the minds of the producers as to its qualifications for exhibition. F.

The Buxom Country Lass (Edison, Aug. 31).—The crescendo effect in these Weed B. Weed Series which are written by Mark Swan and staged by C. Jay Williams is reached in this one-reel comedy, as funny, if not funnier, than any of its predecessors. But three characters appear in the play, Cora Williams, the buxom lass; Arthur Housman, and William Wadsworth. The plot is bare. In that the lass will not accept him unless he come to her farm and prove himself an efficient farm worker, he takes his friend along to help with some of the chores, without her knowledge, and, after they have failed, she sends them both about their business. It is in the manner of their failing, however, that this film succeeds in bringing the honest and contagious laughter to the fore. Set to do the chores, they collect rotten eggs for fresh ones (the chickens hatch in their hands, almost) then they clean the horse, which leaves a horseshoe mark on Wood B.'s trousers, and, lastly, comes the cow, which squirts its milk into the face of Housman. Then the further fact that the friend can get anything to eat, the widow, not knowing that he is helping, and the efforts of these two stellar comedians bears fruit in as big a crop of laughter that can be garnered in any exhibitor's orchard. F.

Through Life's Window (Vitagraph, Aug. 10).—From a scenario written by W. A. Tremayne, Directors Maurice Costello, and Robert Gaillord have produced a picture of no little appeal. Realties assisting in the direction, Mr. Costello heads a cast of players which includes Thomas B. Mills, Charles Eldridge, Marie Weirman, Florence Robertson, and Jacqueline Brawn. The story concerns the sacrifice of a husband when he learns that his wife is in love with another man. Rather than be the innocent cause of unhappiness in the lives of two people, he disappears, allowing it to be supposed that he drowned himself. Several years later, when the doctor tells him that his days are numbered, he steals back for a final glimpse at the woman he never ceased to love. Excellent acting accounts for much of the film's force. D.

EDISON

Mystery of the Octagonal Room

Tenth Mystery in the "Chronicles of Cleek"

By THOMAS W. HANSHEW

Squire Shadbolt's wife had disappeared. When Cleek arrived at the house and investigated he found the body of Maurice Ward back of the panels in the Octagonal Room. The only apparent cause of his death were some pricks in the skin of his hand. Could you solve these mysteries? Cleek will.

TO BE RELEASED TUESDAY, AUGUST 25th

COMING EDISON RELEASES:

Fri., Aug. 21—	The Gilded Kidd	Comedy 2000 ft.
Sat., Aug. 22—	In Lieu of Damages	Drama 1000 ft.
Mon., Aug. 24—	Nearly a Widow	Comedy 1000 ft.
Tues., Aug. 25—	The Mystery of the Octagonal Room	Drama 1000 ft.
Wed., Aug. 26—	The South African Mines	Scenic Descriptive 450 ft.
	Buster and His Goat	Comedy 550 ft.
Fri., Aug. 28—	The Birth of the Star Spangled Banner	Drama 2000 ft.
Sat., Aug. 29—	Treasure Trove	Drama 1000 ft.
Mon., Aug. 31—	The Buxom Country Lass	Comedy 1000 ft.

Order Edison Posters of The Morgan Lithograph Co., Cleveland, Ohio, direct.

Thomas A. Edison

THOMAS A. EDISON, Inc.

287 Lakeside Ave., Orange, N. J.

Makers of the Edison Kinetoscope Model "D"

CHAS. J. BRABIN

Producer and Adapter of Edison Features

See—THE MAN IN THE STREET—3 Reels

Coming—THE LONG WAY—3 Reels

E. KEMPTON GREENE

THIRD YEAR LUBIN

DIRECTION OF G. W. TERWILLIGER

Current Releases—
The Daughters of Men
The Changeling
When Conscience Calls

ANNA LUTHER

LUBIN

THE CHANGELING—3 Parts; THE DEBT; THREE MEN AND A WOMAN; THE MAN FROM THE SEA.

EDMUND LAWRENCE

Producer of Features

LITTLE ADELAIDE LAWRENCE

AT LIBERTY

Address 274 Rutland Road, Bklyn
'Phone 5461 Flatbush

REVIEWS OF LICENSED FILMS

A Change of Business (Edison, Aug. 5).—Add. with this part reel comedy, one more to the list of rural successes produced by Charles Seay. With Mathilde Baring, Cora Williams, May Abbey, Frank A. Lyon, and Dan Mason in the cast. Mr. Seay has contributed another of the pleasingly comical plays which concern the rural community and its characterization and action are typical of what they represent. The widow does not like the bartender, so when her little niece gets cute and she still refuses to have anything to do with him, why he changes his business to an ice cream saloon and draws the best old maid trade in the village. Linked with Faint Heart Ne'er Won Fair Lady. F.

Faint Heart Ne'er Won Fair Lady (Edison, Aug. 5).—The young man of unbounded nerve, refused by the father, uses various means of asking him the same question over and over again, as to whether he can have his daughter. They both finally land in the hospital for repairs, and the father, admiring such persistency gives his consent. Linked with A Change of Business, in the cast are Edward Bolden, Bessie Learn, Dan Mason, Jessie Stevens, and Andy Clark. The script is by Henry Beldon. Charles M. Seay is the producer. F.

All For a Tooth (Edison, Aug. 10).—C. Jay Williams is the producer of this one-reel comedy offering, with Mrs. C. Jay Williams, Aniine Coughlin, William Wadsworth, Yale Benner, and Julian Reed in the cast of the play by Ruth M. Woodward. There is much of disjointed material in the weaving of this plot, as where the country wife goes to the city and loses her false tooth on the way back, leaving it on the car window ledge, but arriving back with a pretty book for Hiram. The book is all about the catacombs, and after reading a while he drops off to sleep and dreams about the visit he and his wife pay to the catacombs and about his stealing a tooth from one of the skeletons for his wife. Then he wakes up and they quarrel. F.

The Skull and the Crown (Selig, Aug. 7).—The spirit of fun and mockery is supreme in this one-reel offering. The acting by William Stowell, Edwin Wallock, Adele Lane, and Joe Hazelton is likewise good, but not quite up to the script by James Oliver Curwood. E. A. Martin is the producer. A clever conceit and one which, while it may not hold the uproarious attention of its spectators, will nevertheless keep the interested gaze strictly on the screen. The doctor at the sanitarium, as a joke, introduces his niece to his friend, telling the man that the girl imagines she is queen of Navarre, and the girl that he imagines he is Hamlet. After mutually deceiving each other, to humor the infirmities of the other, they meet the next day on the street where each has the other arrested as an escaped lunatic. At the asylum all is explained away, while the doctor leaves the room to the young couple. D.

The Locked House (Vitagraph, Aug. 7).—The first scene strikes one as heralding an out-of-the-ordinary offering, which it would be, but that screen exigencies must oft bring a lofty conception down near the usual way of what is possible. It is another "Bunny" picture, with John Bunny, Flora Finch, Ethel Corcoran, Charles Eldridge, Kalman Matus, George Ridgewell, William Ranous, Jack Brawn, Harry Mayo, and Paul Kelly in the cast. Lucy Pratt is the author, and George Baker directed. Frightened by the threats of some political office seekers, Mayor Bunny fears to go home. This fear is heightened by four detectives whom the police department assigns to watch over the mayor without his knowing of their assignment. He locks himself in the office, and telephones home that he has engagements that will keep him out the rest of the night. Heartened, however, by his supper, which includes two bottles of champagne, he goes home to the locked house, and enters by the cellar window. He tries to pull himself out of the cellar by a dumb-waiter, and gets stuck half-way up. The police, summoned by his spouse, cut the ropes, and Bunny is hailed forth and recognized. Those who are acquainted with the well-known comedian will need no further recommendation as to its merits. F.

A Siren of the Desert (Lubin, Aug. 7).—The welcome contribution in this one-reel drama is the falling in love of the young man with the worldly woman very much his senior, her matured attractions seeming to infatuate him to the disregard of the young girl with whom he had been in love. That the woman is a habitue of the Western dance hall makes no difference in his mind. This bit of human truth is the most striking feature of the one-reel drama, which was evidently built about this slight action. Dolly Larkin is the ingenue, Lillian Wilson is the more seasoned woman, and Paul Parr Smith is the man. Engaged to the girl he becomes enamoured of the older woman. A strike to a new camp finds the woman, lost in the sands and rescued by the younger girl. The older woman then gives the man up to the younger girl. The action includes some of atmosphere that is typically true to the West, but the play does not strike home very hard. D.

The Deadly Cheroot (Biograph, Aug. 8).—Like its forerunner on this reel, The Deadly Cheroot is rough burlesque that should draw occasional laughs. Filling the order of some anarchists, a cigar maker loads a cigar with an explosive. It falls into the hands of an iceman, who is chased from street to street and home to home by the excited cigar maker and other citizens. When the cigar is lighted it explodes, sending the smoker on a trip to the skies, followed by a plunge into the bay. D.

They Would Bandits Be (Biograph, Aug. 8).—Three unassuming cowboys in love with Broncho Neil envy the success of the town's swaggering bandit. They determine to become bandits also, and thereby gain a higher place in Nell's esteem. Their ambition, however, comes to naught. A passable burlesque sharing a reel with The Deadly Cheroot. D.

Love and Flames (Lubin, Aug. 8).—Romaine Fielding, as the producer of this burlesque, introduces several novel bits of business, and as the actor of the chief character, that of an effeminate foreigner, gives a good eccentric comedy sketch. The first few hundred feet of the film make adequate preparation for the knockabout humor of the fire scenes, in which a burlesque fire department with a ridiculous chief, is an important factor. The streams of water strike almost everything except the flames. Eileen Sedgwick plays a young woman, who is wooed ardently but in vain. D.

Carmelita's Revenge (Selig, Aug. 8).—A Mexican girl, Carmelita, falls in love with the representative of a mining company sent from America for a few weeks. Jack returns and, forgetting all about the flirtation, marries the girl to whom he was engaged before his trip to Mexico. Several years later Carmelita goes to New York with her father, and as wildly jealous at the sight of Jack happily married and the father of a baby. Plunging a dagger in the infant's heart is her proposed revenge, but at the last moment she relents and runs back to Mexico to wed a persistent suitor. The story works up to a dramatic situation; it is acted with considerable force, and in its entirety makes plausible entertainment. D.

Grey Eagle's Revenge (Kalem, Aug. 8).—Grey Eagle (Big Moon) and Naturich (Mona Darkfeather) attract the sympathy in this effective Indian picture, produced under the direction of Frank Montgomery. A company of soldiers offend the dignity of Grey Eagle by pushing him into a stream, Indian like, he stabs the man that insulted him, and, of course, prepares the way for warfare between his tribe and the soldiers. Chaplain Scott, in love with Naturich, works for an amicable settlement of the affair. He would have succeeded, save for the rough treatment accorded Grey Eagle when he submitted to capture. As it is, the Indian chief vows to kill the first white man he meets. Unfortunately, the chaplain is the man, and, not recognizing him, Grey Eagle shoots to kill. A few moments later he is laid low by the soldiers' bullets, and the bodies of the two victims of the tactlessness of others are placed side by side. A distinctly interesting picture very well produced. D.

Broncho Billy's Fatal Joke (Essanay, Aug. 8).—Having made a lucky strike himself, Broncho Billy, rather thoughtlessly, is the instigator of a joke on an aged and less successful prospector. The cowboys plant a few precious nuggets on the worthless claim, and, finding them, the old man is overcome by emotion. He dies of joy, having commissioned Broncho to notify his daughter Marguerite of the valuable property she inherits. Rather than disappoint the girl, Broncho shifts the stakes on the claims, giving Marguerite his own. G. M. Anderson and Carl Stockdale have the principal parts, with Marguerite Clayton coming in near the close of the story. The film is carefully procured and pleasingly acted. Altogether it is a little above the average Broncho Billy picture. D.

The Man Who Paid (Biograph, Aug. 8).—Heart interest is the secret of the intense commiseration which accompanies some of these miserable characters. Poverty and loss of one kind or another wring from the spectator the last bit of sympathy. A little too much action for the space and a general surmise as to the outcome spoil the otherwise good effect of the drama. The man is arrested and sent to jail for robbery, but not before his wife has left him, with her little child, due to his cruelty. Living wretchedly the wife succumbs to sickness on the day he is released from jail. Without knowing the identity of the sick woman he goes for the doctor and is hurt. The doctor arrives in time, but the man dies after clasping his wife to him once more. F.

From Grenoble to Les Baux (Pathe, Aug. 10).—Opening a reel with A Rousing Reception and Typical Russian Dances is this sharply photographed picture of beautiful country landscape. Much of the photography is stereoscopic in its effect. D.

The Counterfeiter's Plot (Kalem, Aug. 25).—Irene Boyle plays the part of the daughter of a village blacksmith, but even as she looks quite as dainty and pretty as a Summer boarder getting in tune with nature. Her sweetheart is a sturdy blacksmith's helper, in danger of being overshadowed, by the well-dressed stranger, who journeys through the woods on horseback. He meets Irene, and she consents to meet him again several times, in fact, whereat Jack, the blacksmith, grows exceedingly jealous. They don't know it then, but it comes out later, that the stranger is Bruno, the leader of a band of counterfeiters, which numbers Rosario among its members. Now, when Rosario is thrown out of the house because the leader has taken a fancy to Irene, she is only too anxious to get even with her fickle lover. Her mood harmonizes with that of the blacksmith, and together, aided by circumstances, they give the band into the hands of the United States marshal. Edmund Lawrence has produced a directing story, naturally acted by Miss Boyle, and those in her support, including Logan Paul, Robert Ellis, and Stephen Purdee. D.

When Men Wear Skirts (Kalem, Aug. 28).—When men wear skirts—and women trousers—it might be added. Ruth Roland is going to become a barber, with a cute little mustache, and Marshal Nielan will be employed in her shop as a manicurist. Then other strange things are bound to happen. If we accept the prophecy of this bright farce of sex transposition. A bold little adventuress tries to kidnap Freddie, the beautiful manicurist; but Billee, the barber, is in love with Freddie herself, she gets him, too, and the adventuress must be content with Freddie's much less beautiful older brother. A cleverly acted picture certain to draw many laughs. D.

The Car of Death (Kalem, Aug. 29).—From a scenario by E. W. Hallack, Director J. P. McGowan has produced another first-class railroad story, in which Helen Holmes plays the part of a sadly misunderstood schoolmistress. Because she goes dashing and enjoys a good time after the manner of a normal young woman, the school committee concludes that she is not a proper person to influence the young of Hopeville. Kate is not among those present at the Sunday-school picnic. Almost everybody else in town is, however, to the extent of a full trainload. A car filled with dynamite breaks loose, and running wild on a down grade threatens to demolish the excursion train. Kate is the heroine of the day, for she pulls a switch lever just in time to sidetrack the runaway car and prevent a fatal collision. The film is more than fifty per cent. excitement, with a startling explosion at the end. R. C. Hadley gives a truthful depiction of a decrepit station agent. Hart Hoxie plays a lineman, and G. A. Williams a minister. D.

The New Stenographer (Vitagraph, Aug. 12).—In pantomime form this comedy written by J. Stuart Blackton, had a long run at the Vitagraph Theater. Without any alterations worth mentioning, the story, as acted by Flora Finch, Etienne Girardot, Hughie Mack, Wally Van, Lillian Walker, and Albert Roccardi, was photographed for the screen. It deals with the very different receptions an office force accords two stenographers—one an old maid, the other young and attractive. An entertaining film, directed by Wilfred North. D.

DANIEL FROHMAN Presents
THE POWERFUL DOMESTIC DRAMA
"AFTER MATH"
By Roy William A. Horkey
with
VIRGINIA PEARSON
AND
OWEN MOORE
In Four Reels of Motion Pictures
FAMOUS PLAYERS FILM COMPANY

ELEANOR BLANCHARD
LUBIN PHOTOPLAYS
CURRENT RELEASES
The Trunk Mystery The Living Fear
Direction of Joseph W. Smiley

WALTER EDWIN
Director for
The Girl Who Put the Movin' Pictures
UNIVERSAL FILM CO.

Late Releases: "THE CHANGELING" "THE DEBT" "THREE MEN AND A WOMAN"
EARL METCALFE
Summer Studio NEWPORT, R. I. LUBIN Direction GEO. TERWILLIGER

WEBSTER CULLISON
AMERICAN-ECLAIR MANAGING DIRECTOR IN-CHIEF
Release—BLUNDERER'S MARK
Coming—DEAD MEN'S TALES
LUCIE K. VILLA, LEADS
WESTERN BRANCH, TUCSON, ARIZONA

Frank H. Crane
Director Imp Features
WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

THE WILLIAMS PRINTING COMPANY, NEW YORK